RED DWARF

SMEGAZINE

No. 8 OCTOBER '92 £1.50

UH-OH! MR FLIBBLE IS ANGRY!

FX
PETER WRAGG INTERVIEWED

NEWS
FROM THE DWARF

ACE
OF THE ROVERS?

GROOVY CHANNEL 27 SOAP UPDATE

"ANDROIDS" BEGINS INSIDE

AN EVERYDAY TALE OF MECHANOID FOLK

RED DWARF SMEGAZINE

Welcome to the latest issue of the finest smegazine being published in this particular alternative reality. We've got all the news and views from the world of Red Dwarf, adapted and original stories, some decidedly wacky bits and even a rather spiffy contents list...

"FUTURE ECHOES" – PART 5
The climactic conclusion, as Lister faces certain death with his hat on!

DIMENSION JUMP '92
No, not Ace Rimmer's visit to present day earth – this is a review of the first British Red Dwarf Convention. Were you there?

REFLECTIONS OF A CAT
How good's he looking?

SERIES V SURVEY RESULTS
The runners and riders are at their starting blocks now. Which episode will finish with the gold medal? Check out this feature to find out.

LISTER'S COOKERY PAGE No.2
Yum, yum!

ANDROIDS
We join the synthetic soap-opera several thousand episodes in. It should take you at least 90 seconds to catch up with the plot.

NEWS FROM THE DWARF
All the latest info from our deep-space correspondent.

MR FLIBBLE'S SURPRISE!
Move over, Danny DeVito – the King of the Potato People's right-hand penguin is here!

THE RED DWARF INTERVIEW – PETER WRAGG
The secrets of the special effects department revealed. You know that Red Dwarf and those Starbugs? Well, they're not real spaceships at all – they're smegging models! Who'd have thought it?

KNOW THE GAME: ZERO-G FOOTBALL
All the rules and all the moves from Lister's favourite game.

"ACE OF THE ROVERS"
It's the kippers in the back of the net that count, Brian!

REF DWARF: CAT
The fanciable feline in profile.

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Hey, look! We've moved just so that you'd have a shorter address to write to:
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FUTURE ECHOES

PART 5

WITH THE RED DWARF TRAVELLING AT FASTER-THAN-LIGHTSPEED, THE CREW ARE EXPERIENCING 'FUTURE ECHOES' OF EVENTS STILL TO HAPPEN...

THIS IS ALL VERY WELL, UNLESS YOUR NAME IS DAVE LISTER AND RIMMER HAS JUST SEEN YOU DIE IN THE VERY NEAR FUTURE...

WELL, HOW'S IT GOING, LISTY? ANY LAST REQUESTS?

YOU'RE REALLY LOVING THIS, AREN'T YOU?

COME ON, WHAT WAS IT YOU TOLD ME? "DEATH ISN'T THE HANDICAP IT USED TO BE IN THE OLDEN DAYS. IT DOESN'T SCREW YOUR CAREER UP THE WAY IT USED TO."

YOU'RE RIGHT. THERE'S ALWAYS SOME GOOD IN EVERY SITUATION.

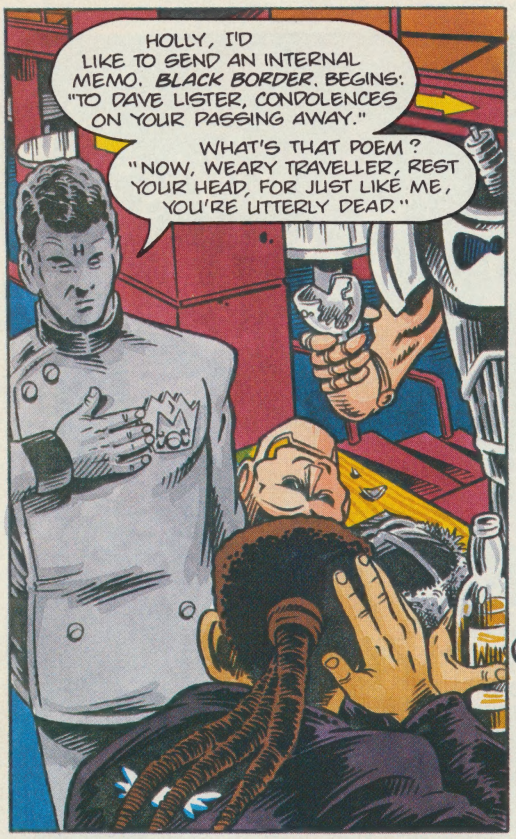
ABSOLUTELY. IN THIS CASE, YOU ARE ABOUT TO DO THE LARGEST SPLITS YOU'LL EVER DO IN YOUR LIFE...

I GET BLOWN UP, THEN?

BITS OF YOU DO.

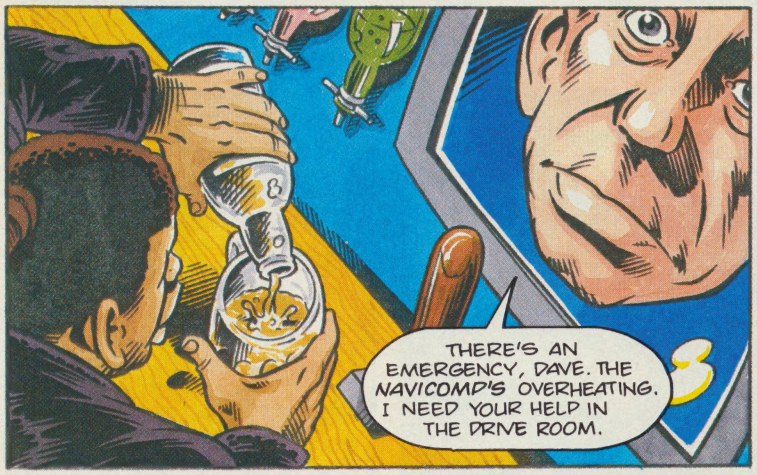
IT'S NOT FAIR - THERE'S LOADS OF THINGS I'VE NEVER DONE. LIKE, I'VE NEVER READ... ER...

WELL, I'VE NEVER READ A BOOK. AND I WANTED TO HAVE A FAMILY. AND I WANTED TO HAVE LOADS OF PRACTICE IN THINGS THAT YOU'VE GOT TO DO TO GET A FAMILY.


HOLLY, I'D LIKE TO SEND AN INTERNAL MEMO. *BLACK BORDER*. BEGINS: "TO DAVE LISTER, CONDOLENCES ON YOUR PASSING AWAY."
WHAT'S THAT POEM? "NOW, WEARY TRAVELLER, REST YOUR HEAD, FOR JUST LIKE ME, YOU'RE UTTERLY DEAD."

UH?
AWOOGA!

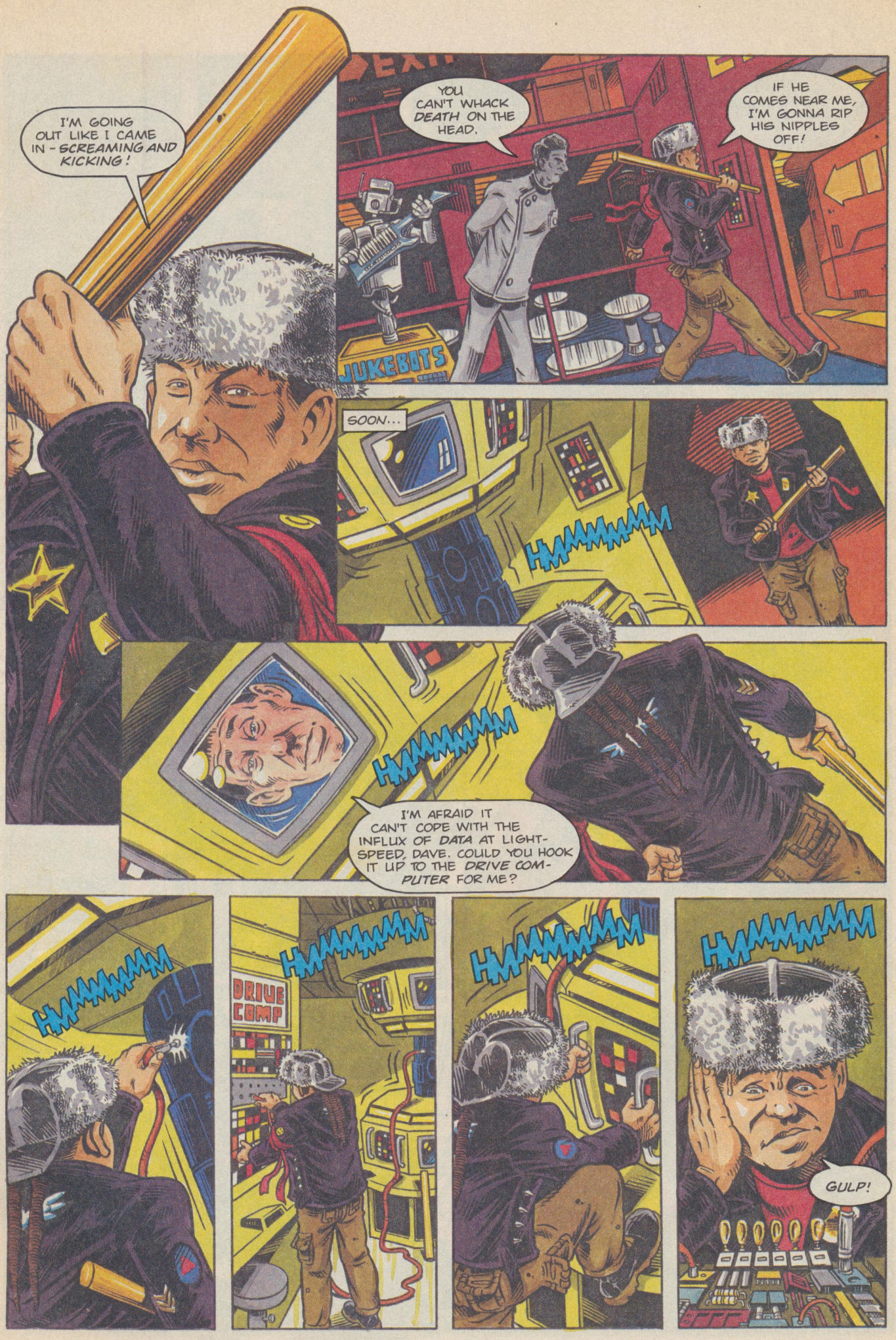
EMERGENCY, EMERGENCY. THERE'S AN EMERGENCY GOING ON.
WHAT IS IT, HOL?


THERE'S AN EMERGENCY, DAVE. THE *NAVICOMP'S* OVERHEATING. I NEED YOUR HELP IN THE DRIVE ROOM.

COME IN NUMBER 169, YOUR TIME IS UP.

WHAT WAS I WEARING?
UH... THAT JACKET AND THAT RED T-SHIRT.

YOU SAID YOURSELF I CAN'T STOP IT. LET'S GET IT OVER WITH.
ER, LISTER... WHAT'S *THAT* FOR?


I'M GOING OUT LIKE I CAME IN - SCREAMING AND KICKING!
YOU CAN'T WHACK DEATH ON THE HEAD.
IF HE COMES NEAR ME, I'M GONNA RIP HIS NIPPLES OFF!
JUKEBOTS
SOON...
HMMMMMM
HMMMMMM
I'M AFRAID IT CAN'T COPE WITH THE INFLUX OF DATA AT LIGHT-SPEED, DAVE. COULD YOU HOOK IT UP TO THE DRIVE COMPUTER FOR ME?
HMMMMMM
HMMMMMM
DRIVE COMP
HMMMMMM
HMMMMMM
GULP!

HMMMMMM
SIX...
HMMMMMM
...FIVE...
HMMMMMM
...FOUR...
HMMMMM
CLICK!
...THREE...
HMMMMM
...TWO...
HMMMM
...AAAAAAHH!!
ONE?
I DID IT! I'M NOT GONNA DIE!
ARRR! DOG ATTACK!
AAAAH!

LATER...
I DON'T KNOW WHY YOU'RE SO CHIRPY!
I'M ALIVE!
BUT FOR HOW LONG? IT'LL PROBABLY HAPPEN TOMORROW OR THURSDAY!
MAYBE IT'S NOT GOING TO HAPPEN AT ALL.
IT WAS YOU. I SAW YOU. I'M SURE IT WAS YOU...
HELLO, DAVE. THIS IS ME. I MEAN YOU. I MEAN, I AM YOU. THIS IS YOU AGED 171, DAVE.
I KNOW YOU'RE THERE, BECAUSE WHEN I WAS YOUR AGE, I SAW ME AT MY AGE TELLING YOU WHAT I'M ABOUT TO TELL YOU, AND YOU'VE GOT TO TELL YOU, WHEN YOU GET TO BE ME.
H

THANK HEAVENS YOU'VE STILL GOT ALL YOUR MARBLES, LISTER.
H
SSSHH!

I'VE GOT TO TELL YOU ABOUT BEXLEY.
WHO'S BEXLEY?
H
I WAS ALWAYS GOING TO CALL MY SECOND SON BEXLEY, AFTER JIM BEXLEY SPEED.

YOUR SECOND SON? WHAT WERE YOU GOING TO CALL YOUR FIRST SON?
JIM! AFTER JIM BEXLEY SPEED.
SKRAT!

IT WASN'T YOU THAT RIMMER SAW IN THE DRIVE ROOM, IT WAS BEXLEY.
RIMMER -YOU SAW MY SON DIE!
NEVER MIND THIS TOTT! WHAT ABOUT ME, OLD MAN? WHAT HAPPENS TO ME? DO I BECOME AN OFFICER?

RIMMER! I'M GOING TO HAVE TWO SONS! ISN'T IT FANTASTIC?
BUT ONE OF THEM DIES.
YEAH, WELL, EVERYONE DIES. YOU'RE BORN AN' YER DIE. THE BIT IN THE MIDDLE'S CALLED 'LIFE' AND THAT'S STILL TO COME.

GO AND GET YOUR CAMERA. YOU HAVEN'T GOT MUCH TIME.
GET YOUR CAMERA AND RUN TO THE MEDICAL UNIT ... RUN!

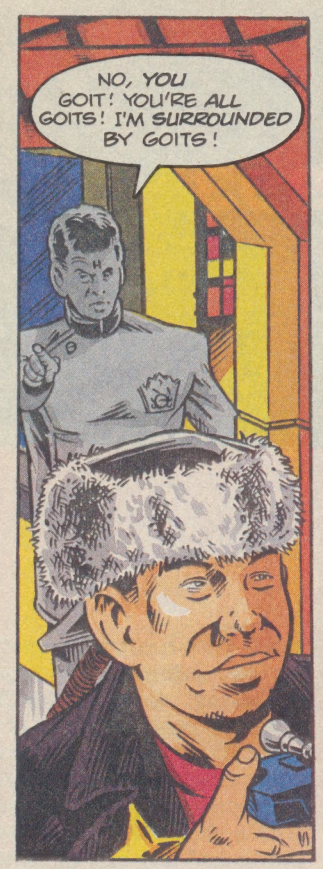
WHAT ABOUT ME? WHAT HAPPENS TO ME?
HE CAN'T HEAR US, RIMMER. HE'S FROM THE FUTURE.

AH, BUT IF I ASK YOU NOW, YOU COULD REMEMBER IT AND WHEN YOU GET TO BE HIM, YOU CAN TELL ME.
BOSS THINKING!

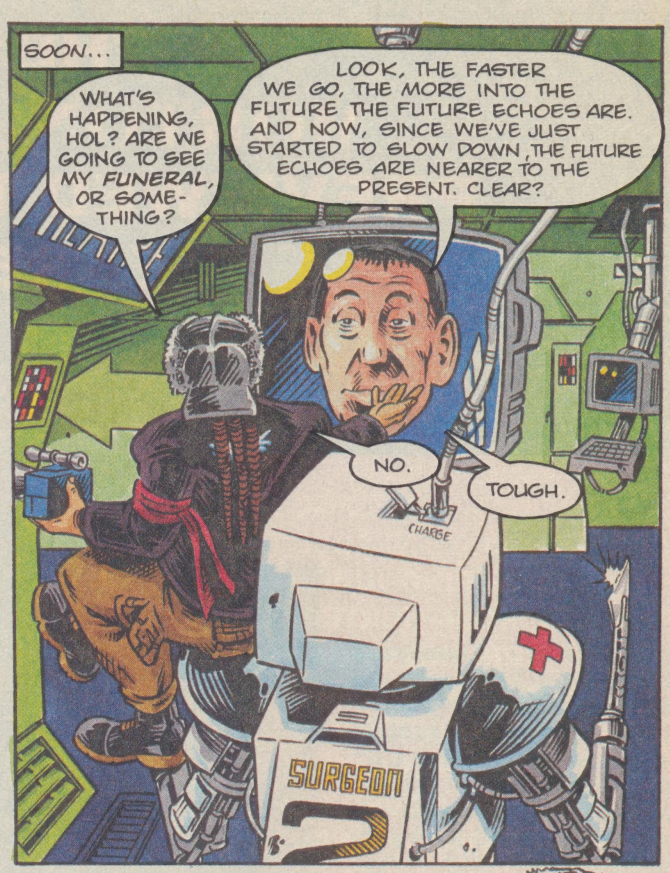
RIMMER. YOU WANTED TO KNOW WHAT HAPPENED TO YOU...
YES!
COME CLOSE...

CLOSER STILL...

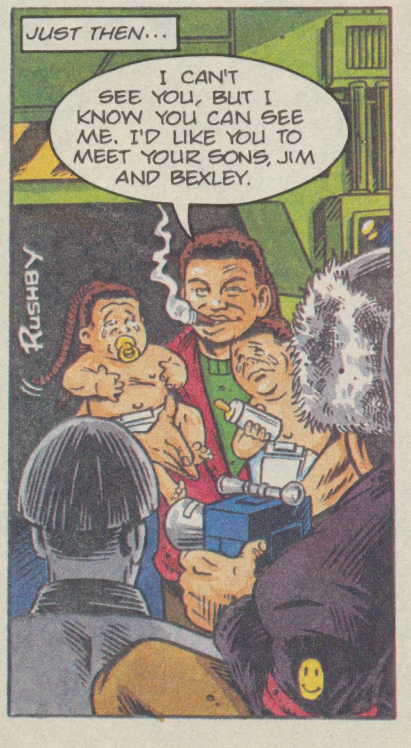
HEH, HEH, HEH, HEH!
YOU GOIT!


NO, YOU GOIT! YOU'RE ALL GOITS! I'M SURROUNDED BY GOITS!

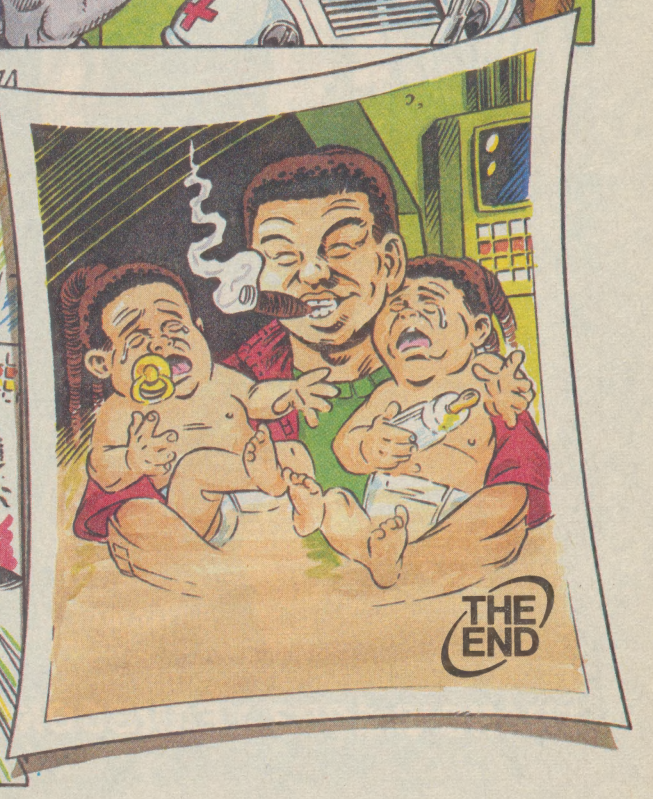
HOLLY, YOU'RE A GOIT!
I'M A WHAT?
YOU HEARD!


SOON...
WHAT'S HAPPENING, HOL? ARE WE GOING TO SEE MY FUNERAL, OR SOMETHING?
LOOK, THE FASTER WE GO, THE MORE INTO THE FUTURE THE FUTURE ECHOES ARE. AND NOW, SINCE WE'VE JUST STARTED TO SLOW DOWN, THE FUTURE ECHOES ARE NEARER TO THE PRESENT. CLEAR?
NO.
TOUGH.
CHARGE
SURGEON

WAIT A MINUTE. I DON'T UNDERSTAND HOW YOU'RE SUPPOSED TO GET TWO SONS WITHOUT A WOMAN ON THE SHIP.
NEITHER DO I, BUT IT'S GOING TO BE A LAUGH FINDING OUT.
MEDICAL


JUST THEN...
I CAN'T SEE YOU, BUT I KNOW YOU CAN SEE ME. I'D LIKE YOU TO MEET YOUR SONS, JIM AND BEXLEY.
RUSHBY

OH, STOP CRYING AND SAY "CHEESE", BOYS.
CLICK!


THE END

Great Moments in Command Module History (Number 2000 A/D)

THE DAY MORTON J. THRIBB PREVIEWED THARG'S 1993 YEARBOOKS

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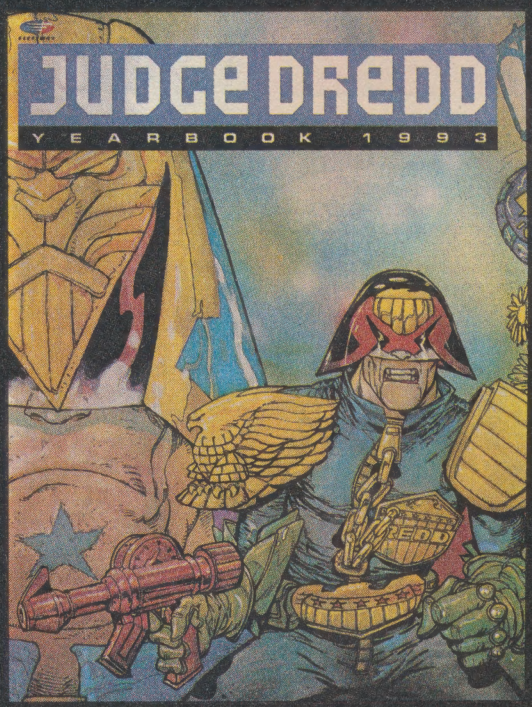
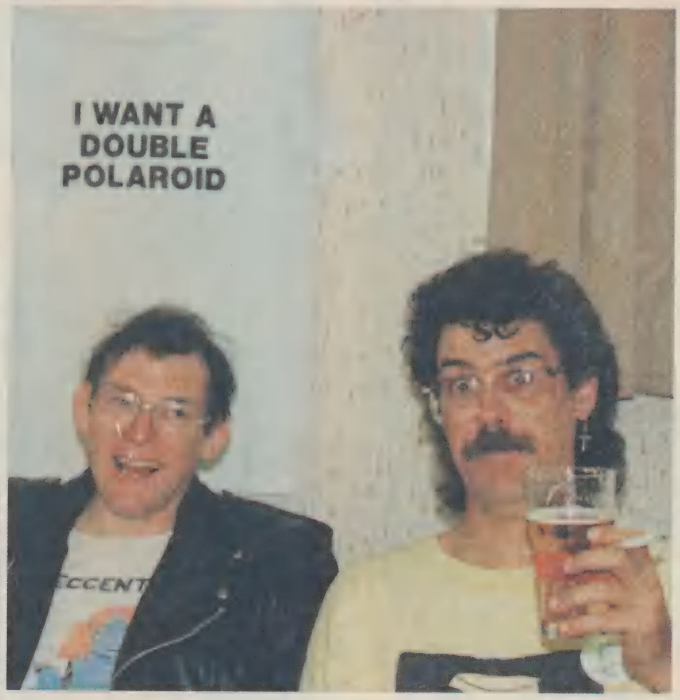


THARG'S 1993 YEARBOOKS...experience future shock today

THE FIRST *RED DWARF* CONVENTION

DIMENSION JUMP '92

Report by Jane Killick



Sara Parfitt-Rossi

Over a hundred *Red Dwarf* fans got together in the *Angel Hotel* in Northampton one weekend in July to have a good time. Most of the attendees had never been to a convention before and had little idea of what to expect. Just a couple of weeks before the convention (or "con" for short) only forty-one people had registered, but by Saturday morning people were being turned away at the door because it was full.

After the obligatory opening ceremony on Friday evening, the con got going with a programme of panel discussions, silly games and videos (of *Red Dwarf* of course). But it really got into the swing with the welcome party where people had a chance to meet each other.

"I've met loads of people. Everyone seems really relaxed, as if you've known them for ages."
– CAROLINE STOKES, FAN.

Saturday morning began with a panel entitled "Double Polaroid" which was supposed to be about Kryten. But probably due to too much falling-down-water the night before, the panel completely fell apart, with the panel members encouraging the audience to go to the bar. This advice was only heeded when somebody came in and announced that Craig Charles and Robert Llewellyn were on BBC1's *Parallel 9*. Some fan with a high-IQ managed to figure out how the telly worked in the bar while others rushed to the TVs in their rooms.

By the middle of the day, the number of people crammed in the video room was getting ridiculous. People were even trying to watch *Red Dwarf* episodes standing outside the door. Eventually, some bright spark on the convention organising team had the brilliant idea of moving it into the main function hall. Nevertheless, you were in for a tight squeeze if you wanted to watch the rare first series.

The highlight of Saturday was definitely the arrival of Rob Grant and Doug Naylor. While the *Red Dwarf* writing team sat in the bar relaxing from their journey down, the videos they had brought of the American pilot and promo were taking everybody's attention in the function room. Afterwards they came in to talk to the fans and were badgered to give Holly more lines and move the stories back onto the ship. Then they happily answered everybody's questions before facing a long queue of autograph hunters.

"Craig Charles? Is he that one out of ***The Fine Young Cannibals****?"*
– LOCAL NEWSPAPER REPORTER.

"It's actually my first convention," Rob Grant told the *Smegazine*. "I thought they'd all have Spock ears on!" Rob and Doug confessed to enjoying themselves and having the chance to get feedback from the fans. "It's been consistent feedback to put them back on the ship, give Holly a bigger part," Doug Naylor said. "Nothing I've heard today has been a surprise, although it's confirmed other criticisms."

Saturday night passed away with the die-hard convention-goers relaxing in the bar, while the evening disco attracted a small group of people so determined to enjoy themselves, they were prepared to dance to Abba!

The *Smegazine's* talented Editor (creep, creep) took the stand on Sunday morning with comics writer, Steve Noble and audience plant (sorry, *vegetable)* Kev F. Sutherland. Mike Butcher admirably fielded criticisms and suggestions about the only Smegazine on the market.

Hattie Hayridge's appearance on Sunday afternoon was greeted with a loud cheer and the flash

bulbs from many cameras. She was so overwhelmed by the response, Hattie produced her own camera and took a picture of the audience.

She had an intimate chat with the other hundred-or-so people in the hall about *Red Dwarf*, and her career. She said she was pleased to hear everyone had pestered the writers to give Holly a bigger part and set more of the stories on the ship. "I like it when it's on the ship more as well 'cos now they've gone to emphasise special effects and things like that a lot more, it's lost a lot of the character stuff that made it so strong. I like it when the jokes come out of the characters rather than something exploding dramatically. I think series 5 especially was so action-packed that I think they kind of thought Holly was like the bits where nothing much was happening... I can't deny I would like to have been in it more. I love doing it. I'm not so keen on her coming out of the screen particularly or being other characters, just being Holly but feeling a vital part of it, rather than feeling a spare bit."

The closing ceremony incorporated the auction where several people spent frightening amounts of money on things that were worth far less (but it was all for charity). One of the buyers was a certain Hattie Hayridge who spent £51 pounds on the video of a *Red Dwarf* animation made by Cadi, Linnhe and Bryony Catlow (average age fourteen, I believe, and stars of the future). "I just thought it was lovely, just brilliant little plasticine things," Hattie said afterwards. "I haven't seen that before, it was great. I did a gig last night and I think I got seventy quid so I still had that in my bag, so I thought 'oh well'."

Hattie seemed to enjoy herself as much as her audience. "It was really good fun. It was so nice, you know. I suppose I meet people perhaps more than the others because I do stand-up and people come up anyway, but it's really nice to go in there with everyone squealing and stuff, it's great!"

She joined everybody in the bar afterwards as the convention was dying down, and made sure she

"We tried to have a serious discussion on Universes and everyone was so drunk, so we didn't get anywhere, we just argued over everything all night. But the rest of the panels we just haven't turned up to because they just weren't that interesting."
– DOUGLAS YATES, FAN AND 'FUTURE CONVENTION-GOER'.

"It's my first convention so I was sort of like surprised by what was going on, I thought there were people going to be here with H's on their foreheads and stuff like that. I really enjoyed it."
– CAROLINE STOKES, FAN.

Jane Killick

Jane Killick

said goodbye to everyone personally. 'They're great,' Hattie said about the fans. "It's amazing that people just devote so much time and energy to it."

The most frustrating thing was that Danny John-Jules had to drop out because he was filming *Maid Marian and her Merrie Men.* Robin Hood was apparently ill and Danny's contact had to be extended by *three days*; just enough to blot out the weekend! The convention was also fairly cheap as far as conventions go. £15 registration for the whole weekend is virtually unheard of (it's often more like £30), and £19 per person per night in the hotel was an unusually good deal. It's probably fair to say the organisation of the programme items left a little to be desired. There were quite a few gaps between events which was annoying for those who didn't want to spend their time in a dealer's room deciding whether or not to buy an "I've got a double Polaroid" T-shirt. The discussion panels were mostly a bit of a let down. If people invited onto them had actually done any thinking before they sat in front of a hall full of expectant faces, they might have had something interesting to say. The same was true of the quizzes and silly games, which were often far too silly and not as much fun as they might have been.

"Definitely talking to Hattie and Rob and Doug were the best bits in the whole place. And the chance to see some of the episodes again. I haven't seen the first series for ages, so the chance to see that was wonderful."
– DOUGLAS YATES, FAN AND 'FUTURE CONVENTION-GOER'.

All in all, however, everyone seemed to enjoy themselves. Even experienced fans who've run out of fingers to count how many conventions they'd been to agreed it was 'a good con'. The first-timers (who made up most of the convention) all seemed to have a good time and were seriously considering saving up money for next time.

"I suppose I better go and talk to the loonies."
– BBC RADIO NORTHAMPTON REPORTER.

And on top of that, about £400 was raised for Rob Grant and Doug Naylor's nominated charity, *Amnesty International.* As first-time convention-goer, Caroline Stokes commented: "I think it's been brilliant. I would have liked to have seen Danny John Jules and I suppose the rest of them, but you can't have everything, can you?"

(A full review of the American 'Red Dwarf' pilot and promo – as viewed at Dimension Jump '92 – follows in next month's Smegazine).

Jane Killick

Sara Parfitt-Rossi

Jane Killick

Hello there, readers. Well, have I got a treat for you this month, or what? I noticed that those bits of Rimmer's diary I printed out went down dead well, so I thought , well, why not do a few more? But Arnold said that if I did, he'd get a Skutter to fire a bazookoid into my data banks, so I thought, well, best not, eh? Instead, I decided to get the Cat to do summat similar. Course, he doesn't normally keep a diary, so I had to give him a bit of a hand – but I think you'll find that the result provides a really good insight into how your favourite feline spends his days.

REFLECTIONS OF A CAT

As recorded by Holly, the 'Red Dwarf' computer and transcribed by Steve Lyons.

CAT: Hey, no way babe! If you think I'm gonna stand here and dictate my life story to **you**, you must be more addled than I **thought**!
HOLLY: *Oh go on, please – it'll be **great**. I just want you to give me a few of your thoughts and feelings, so people can see what you're like, and what you're interested in, stuff like that ...*
C: There's only one thing **I'm** interested in, buddy, and that's **me**! Now if you'll excuse me, I have a mirror waiting that's just **desperate** for another glimpse of my bod, and I don't want to deprive it any longer ...
H: *Oh come on, just a couple of minutes ... ?*
C: Hey, a couple of minutes talking to **you** is a couple of minutes when my **eyes** are being deprived of the sight of **me**! No can do, pal.
H (imploringly): *There must be **something** I can do? **Anything**?*
C (thoughtfully): Anything? Hmmmmmm, well ...
H: *Yes? Yes?*
C (tentatively): Turn Goalpost Head off?
H (delightedly): *Yep.*
C: For a month?
H: *Errmmm ... a day?*
C: A week – no less!
H: *Deal.*
C: Right. So where do I start?
H: (none too sure of herself): *Well, erm ... tell me about today, then.*
C: Oh, today! Well, today was great, I mean **really** great. I changed my clothes **six times**, and I had **eight** naps. In fact, I'm due for my main evening snooze any time now. I can't wait!
H (patiently): *Yes, but **other** than all that – what **else** did you do?*
C: Hey, what else do you **need**?!
H (trying her hardest): *Well, what about this afternoon? You played some games with Lister, didn't you?*
C: Just a few rounds of Durex Volleyball, that's all. And anyway, the dead guy put a stop to that!
H: *Go on, tell me more.*
C: He just started complaining about us damaging ship issue condoms; said we'd be sorry if we ever needed them and there were none left.
H: *And?*
C: Well, then the monkey told him that we were hardly likely to get the **chance** to use them for anything for anything else. I said he could speak for himself! Can I go now?
H: *Not yet. What did Rimmer say, then?*
C: Oh, he just went on and on about how he believed in being perfectly safe at all times an' all that. Then Lister said Rimmer didn't even **need** condoms, 'cos he has the best safety precaution possible – he doesn't use a woman! Can I go now?
H: *No. What about you? What did you do?*
C (proudly): Oh, I just gave him one of my witty put-downs. I turned to him and said, "Smeg off, Dogfood Face!" That told him. And then I went off to have one of my naps. Is that it now?
H: *Cor, you aren't 'alf making this hard work! Come on, you must have **something** else to tell me about.*
C: Hey, we only agreed on a **week**. This is getting to be too much effort for too little reward!
H (relentlessly): *What about last Monday, then? Didn't I hear you tell Lister you'd seen **aliens** or something? In the night?*
C: Hey, whose story **is** this?!
H: *Go on, then.*
C: Well, that's it – I saw some aliens in the night. Can I go now?
H (puzzled): *They didn't show up on my scanners.*
C: Well of **course** they didn't ... it was only a **dream**!
H: ***You** dreamt about aliens? That sounds more like one of **Rimmer's** fantasies.*
C: Yeah, **sure** I dreamt about 'em. Eight feet tall they were – enormous fish women with gorgeous legs and massive great ...
H (hurriedly): *I'm really more interested in what happened **after** you woke up.*
C: After I woke up? I watched it all again on the Dream Recorder, of course. It was fantastic – they all just jumped on top of me with these tins of fish oil, and then they started ...
H: *Erm, right, yes, that's enough – I think I'm getting the message.*
C: Good. Can I go then?
H: *No – tell me something else. Tell me ... tell me what you and Kryten got up to when you locked yourselves in the science lab the other week.*
C: Oh, that! I just asked Novelty Condom Head to knock a machine together for me, that's all. Is that it now?
H: *What **sort** of machine?*
C: A clothes maker, of course;

Elitta Fell

put the specification in, get a cool new suit out. Great idea, huh?
H: *So **that's** why you disappeared for three weeks.*
C: Yeah, I was trying it out. And that's why I had to eject the meat supplies from the hold.
H: *You did **what**?*
C: I needed the room to expand my wardrobe into. Or at least, I **would** have done, if the stupid thing had done its job properly.
H: *You mean the machine didn't work?*
C: Didn't work? It was absolutely hopeless! It took almost **twenty-four hours** to put a complete outfit together – I mean, what sort of gear's still fashionable **that** long after it's been designed?! We were talking, like, **yesterday's styles** here – things I wouldn't've been seen **dead** in!
H: *So you gave up on it then?*
C: More or less – I'm just getting it to run off two or three hundred suits, then I'm callin' it quits. After all, **some** of them might come back into fashion, in a few years or so. Is that it now, can I go?
H (despairingly): *I don't believe this – we're supposed to be doing the 'Reflections of a Cat' here, and the only reflection you've discussed **so** far is your **own**!*
C: What can I say? I'm just one superficial dude.
H: *Isn't there **anything** else you want to tell me, before we finish?*
C: Yeah, sure there is – the one thing I want you to know, I mean like **really, really** want you to know ...
H: *Yes?*
C: ... is that it's **snooze time**. And before I can do **that**, I've got ten minutes of looking in the mirror and fifteen minutes of **preening** time to fit in. I'm gonna be dead on my **feet**, thanks to your stupid interruptions.
H: *Yes, yes, all right, okay, I suppose you can go. And, erm ... thanks for all your help!*
C: No problem, head – seeya 'round. And hey, do something about that monitor screen. **Black** has been outta fashion for more than a fortnight!
H (sighing): *I wonder if Lister's too busy to say a few words ... ?*

Mike Vaughan

Chris Ridley

SURVEY RESULTS PART I

Well, we've been deluged with responses to our 'Red Dwarf' survey, launched in issue 4. Thanks very much to everyone who's taken the trouble to write – and to those readers who ripped pages out of your magazines to do so, we hope you've followed instructions and gone out and replaced them!

For those of you who only have short memory spans, the survey consisted basically of two questions, the first of which we'll be looking at this month. We simply asked you to place the six episodes of 'Red Dwarf V' in order of merit, and we awarded marks to each episode on a sliding scale depending on your placing. We were, incidentally, complimented by Steve Rogers of Beccles in Suffolk (so that's where Captain America operates from nowadays) for approaching the survey in this way. "Congratulations," he says, "for not asking for worst nominations." Quite right too, Steve, the last thing we want to do is get into slagging off any of the episodes.

Anyway, we'll start with the complete rubbish of Series V, which has to be the series opener, 'Holoship'. (Only joking!)

Actually, and in all seriousness, we did receive quite some criticism for our comments on the episode in these pages. Amongst others, David Hughes of Wolverhampton "couldn't disagree more with the rating in RDM. The episode," he says, "shows a previously unseen side of Rimmer and actually makes the viewer feel sorry for him to some extent. The excellent sets and costumes, together with realistic dialogue and good supporting cast all make this the classiest episode of the season." That's fair comment David, which a few others echoed. However, most people agreed with us, so poor old 'Holoship' came last!

Ed Smith of Newcastle was more typical of voters, feeling that the episode was "nearly as bad as 'Meltdown'", whilst Gilbert the Skutter (is that your real name?) asked "are you sure it was written by Rob and Doug? Maybe they were drunk!" Ed, incidentally, also asked "When are those bastards at the BBC going to bring out Series I out on video?" Well, those nice people at the BBC have promised it will be out for Christmas, so don't you feel guilty now?

All in all then, 'Holoship' was not a very well received episode, garnering almost as many last placings as the rest of the series put together, despite many favourable comments on its plotline, effects, costumes and acting. Seems the jokes were sorely missed in this one.

The same was, to some extent, true for the third episode of the series, 'Terrorform', which beat 'Holoship' to fifth place by a healthy, if not enormous, margin. Popular feeling about 'Terrorform' was more or less summed up by Steve Carter of Leamington Spa, Warwicks, who commented that it was "an unfortunate final product considering some of the scenes."

Indeed, it seems that the few high placings 'Terrorform' **did** manage to amass were due mostly to **one** scene in particular, as was most succinctly put by Wendy Craddock from Derby: "Oo-er, Rimmer's body!" Katie Holdbrook of Romford, Essex, asked for "More of Chris Barrie naked," though we're not sure if that means more scenes or more of his body, while Kim Stephenson of Sutton Coldfield had to go and take a cold shower after this episode was shown. It is no surprise then that male viewers didn't tend to rate this story quite so highly – or at least, didn't admit to it.

Onward and upwards, and we find that 'The Inquisitor' weighs in next, doing quite considerably better than its nearest rival. The episode, according to Joanne Smith of Broadstairs, Kent, featured "great effects and science-fiction principles, but was bloody boring and very lacking in the joke department."

"I watch this episode and wonder how I had the nerve to rank it fourth," Jonathan Cragg of Gainsborough, Lincs. tells us. "Then I watch the others and see why. Although this episode definitely beats any other viewing on primetime TV, I felt it lacked a certain vigour to send it up another place in the 'Red Dwarf' ranking."

Finally on this episode, Ellen Mainwood of St. Albans gave particular praise to the acting abilities of "hunky Craig Charles." (Looks like we're back to ogling the cast's bodies again!)

By a very close margin, 'Demons and Angels' managed to beat 'The Inquisitor', reaching third place despite – or perhaps because – the episode was "teetering on the brink of a 15 certificate," at least according to James Roberts of Guernsey. Katie Holdbrook of Romford (remember her?) obviously didn't mind, requesting "More of Chris Barrie in stockings!" Looks like the classic one-track mind here, folks...

Mrs. R. Spencer of Beeston, Nottingham put 'Demons' at the top of her list, citing the Angels' 'dance' as a particular favourite scene, whilst Antony Mapes of Lymington, Hampshire, thought that 'High and Low' was "quite a good episode ... but could have done better," and asked us where we got the name 'Demons and Angels' from. Same place as the others, Antony – those big letters at the beginning of the programme. Seriously, the episode's working title of 'High and Low' was dropped a few weeks before transmission.

Throughout the counting, there was never any real doubt about which episodes would take the top two places – and indeed, there were no last minute surprises. 'Quarantine', of course, retained a steady grip on the second position; "It's a prime example of Grant and Naylor's writing at its funniest," comments Ben Clews of Wymondham, Leics, "greatly enhanced by the inclusion of gingham dresses, which have been long overdue." (Gasp!)

We had a few requests here for a Mister Flibble doll too, although as Vikki Eves of Rochdale thinks he is "a sex god", perhaps these aren't as innocent as they might seem (it always comes back to sex, doesn't it?). Vikki also mentions that she is "one of the few unlucky sods who hasn't seen the

first series." Actually Vikki, it seems from the letters we've been getting that there are a few million, though hopefully that will be rectified soon!

And finally, the winner is ... 'Back to Reality', with a staggering 30% of the total votes cast (under our scoring system, it would have been impossible for **any** episode to get much over 50%).

As you might expect from an episode which appeared first on well over half the ballot papers, there was very little criticism of the series closer at all, although a great many people were worried that it might have been the **show's** closer as well. For one, Louise Ferriera of Cardiff felt "a sense of relief" after her "initial disappointment at the thought of the whole five series being turned into a game."

Another popular aspect of the episode was, unsurprisingly, the Cat's imaginary alter-ego – although strangely, no two people seem to agree on how it should be spelt. In fact, the correct version is 'Duane Dibbley' the one we so nearly used in RDM 5.

"Excellent from start to finish," said Sarah Hopper of Maidenhead, Berkshire, commenting that 'Back to Reality' was a "classic episode", and that it "will be watched over and over again with pleasure."

And that, then, was it, with the final percentage scores as follows:

1. Back to Reality 30%
2. Quarantine 22%
3. Demons and Angels 16%
4. The Inquisitor 15½%
5. Terrorform 9½%
6. Holoship 7%

Now, if we project these results up to a General Election, the House of Commons would look like this... (where's Peter Snow when you need him?) In two months time, we'll be looking at the favourite episodes of all time and seeing how Series V shaped up against its predecessors. Until then, don't go thinking that, just because the survey's over, the subject is closed. If you feel like writing in with any comments, complaints or compliments, then don't let us stop you!

SURVEY ROUND-UP BY STEVE LYONS & CHRIS HOWARTH.

Mike Vaughan

Mike Vaughan

LISTER'S COOKERY PAGE

No. 2 IN AN OCCASIONAL SERIES

Today:
How to embarrass your friends. Why not invite them round for a nice bowl of Gazpacho Soup?

You bastard! You absolute complete and utter, utter, utter smegging goit, Lister! You promised! You said you'd never mention You-Know-What again!

What, Gazpacho Soup? Did you get the stuff, Kryten?

HERE WE ARE, MR. DAVID, SIR.

Ta, Kryten. Lessee, we need - 4 tomatoes. Check. 1 small cucumber or ½ a large one. Weyhey! And it's not for impressing **anyone** okay? 3 cloves of garlic. 1 teacup of fine dry breadcrumbs. 1 sweet red pepper. 3 tablespoons of oil. ½ a teaspoon of wine vinegar. 1 onion. 225g (½lb) crushed ice. Salt and pepper. Wot, no chilli?

WELL, IT IS SUPPOSED TO BE EATEN **COLD,** SIR.

Oh, yeah. I forgot.

You're doing this deliberately aren't you?, I can tell.

Okay. Here we go! Finely chop or mince the tomatoes, cucumber, red pepper and onion, right?

The garlic is, like, pounded in a mortar and the salt, pepper and bread crumbs added. Then you add the oil, drop by drop until a thick paste is formed.
Slowly stir in the vinegar then place the paste in the soup tureen and, like, add the cucumber and stuff. If you want a thinner soup, you can add some water. Ey, this is classy stuff!
Alternatively, it can all be mixed in a mixer and it comes out like a puree -

SHALL I PLUG IN MY GROINAL SOCKET, SIR?

Er, no, I don't think so, Kryten.

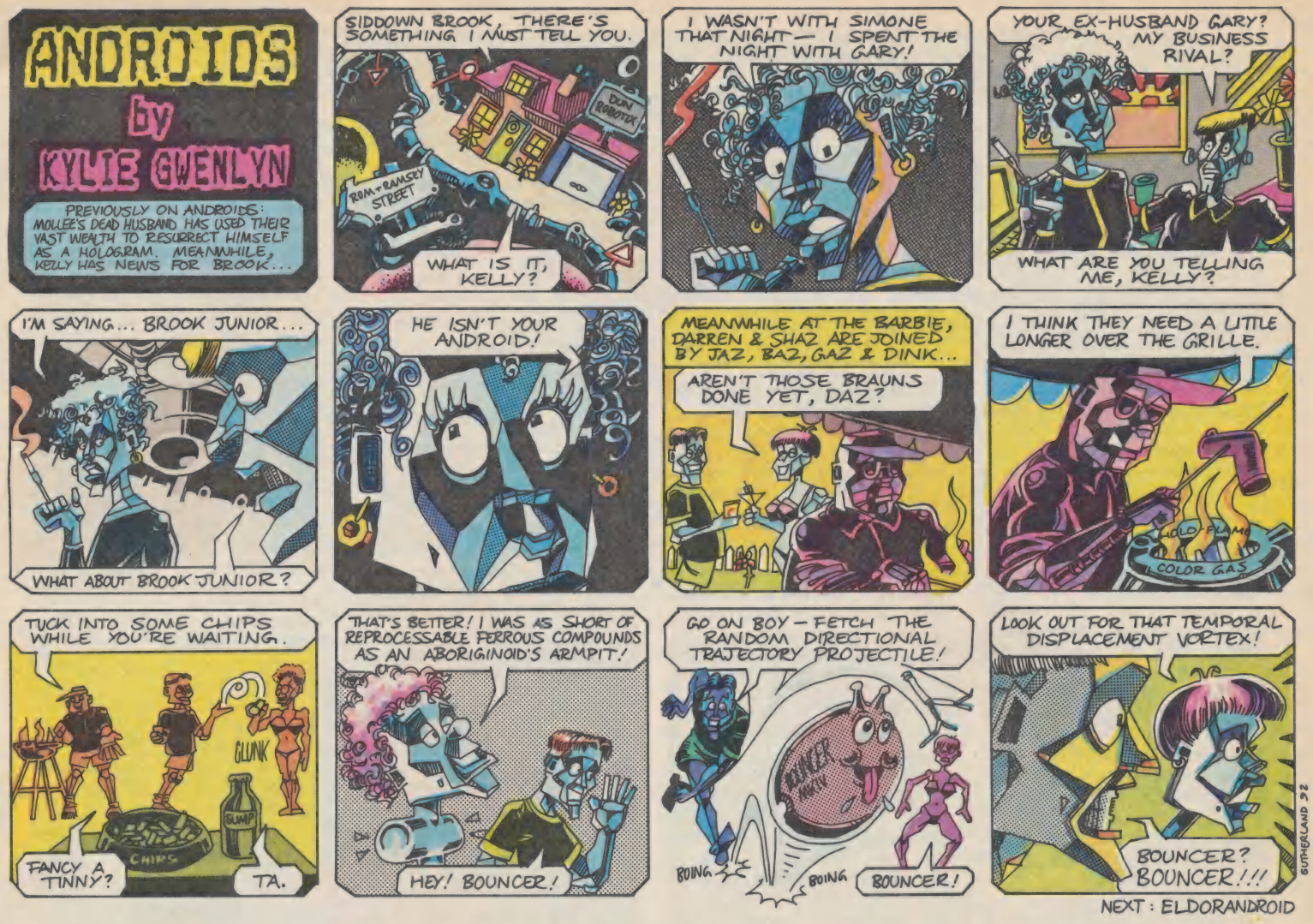
...or if preferred, only the garlic, breadcrumbs, salt, pepper, oil and vinegar and a little water are placed in the mixer and then the chopped or minced vegetables are added.
For any of the above methods the ice is added and the soup is left in a cold place. Finely chopped parsley can be added if desired.
Serve with side bowls of chopped onion and cold squares of fried bread.
Alternatively -

Don't you dare, Lister. I'm warning you. I'll have Holly blast your favourite London Jets Zero Gravity Football T-shirt out through the airlock. Then I'll do something so smegging despicable you'll be sorry for a whole month, matey!

... alternatively whack a bowl in the microwave for about two minutes and serve - piping hot!

You bastard! Right! I warned you. Holly? Have the skutters meet me in Cargo Bay 4. We're going to restock the ship's entire complement of food dispensers - with Pot Noodles!

And don't forget, Gazpacho Soup day is November 25th!



ROBO-POSTER!

This month's Best of 2000 AD Monthly, issue 86, features the classic Robo-Hunter story "The Slaying of Slade", in which Sam dies and goes to Heaven. And with a bonus *FREE ROBO-HUNTER POSTER* you'll think you have, too.

Sixty-four pages of classic 2000 AD action plus zarjaz Freebie Poster for the microscopic price of 95p.

Order your copy now from your local Thrill-Merchant!

NEWS FROM THE DWARF

Welcome to the best place to find out what's going on in the Universe of Red Dwarf and Grant/Naylor. Every month we'll be keeping you up-to-date with all the news on Red Dwarf and those involved with it. Because this is our first news page there's a lot to catch up on...

RED DWARF VI

As the Smegazine goes to press, the word from Grant/Naylor is that a sixth series of Red Dwarf is "in negotiation". Final details about budgets and contracts still need to be settled with the Beeb. Although nothing in television is certain until pieces of paper have been exchanged, it seems that the further adventures from the good ship Red Dwarf are just a nat's wing away from being 100% confirmed.

Filming is expected to be in January/February next year with the series expected to air in March.

RED DWARF IN THE STATES (...NOT!)

The chance to produce an all-American version of Red Dwarf has been given the thumbs-down by TV moguls across the Atlantic.

American company Universal commissioned a pilot programme of Red Dwarf USA starring American actors and our own Robert Llewellyn as Kryten. They weren't pleased with the results, but were still interested in the idea and commissioned a separate promo in the hope this would sell the series. However, the Americans got cold feet and the project was turned down.

Such 'failed pilots' are sometimes shown in the USA during the quiet summer months, but NBC (the US channel for whom the pilot show was made by Universal) say they've got no current plans to show it.

The Smegazine has had a sneak viewing of the American pilot and promo and we'll be reviewing them in the next issue. We'll also be talking to writers Rob Grant and Doug Naylor about their bizarre experiences as "Creative Consultants" on the American show.

RED DWARF OMNIBUS

The two Red Dwarf books are to be published in one volume. Rob Grant and Doug Naylor are taking the opportunity to make a few changes, mostly removing the Kevin Keegan jokes and taking out some of the other contemporary references. This has two disadvantages - 1) the bigger volume will be more difficult to read in the bath without dropping it in the water and getting it all soggy; 2) there's always going to be one smeg head who prefers the original! But look on the bright side, guests on Desert Island Discs will be spared the dilemma of which book to take besides the Bible and Shakespeare.

Currently Grant/Naylor are waiting to read through the amended proofs. Publication date is expected to be 19th November.

THEY'VE (NEARLY) GOT IT TAPED

Chris (Rimmer) Barrie has been signed up to be the voice for Red Dwarf's first talking book. Laughing Stock Productions plan to release the whole kit and caboodle on cassette - probably four cassettes in total - which will be available through mail order. An abridged version of two cassettes is expected to be sold in the high street shops.

Although the talking book should have been in the can by now, the recording dates keep being changed. At the first test recording session, Chris Barrie tried reading the book doing the voices of all the characters as well as straight narration. The multi-voice option was a hit and Laughing Stock Productions had to approach the rest of the cast to ask if they mind Chris Barrie doing impressions of them! New studio dates are being booked as I type.

RED DWARF FOR SALE

BBC Manchester have had a clear out. And as we go to press, many of the costumes that appeared in Red Dwarf's first and second series are preparing to go under the hammer at Bonhams in London. The Cat's gold spacesuit, Lister's bomber jackets, the black suit and hands from David Ross's original Kryten and Miranda the Fish (from the Better Than Life episode) are expected to be sold off to enthusiasts in the auction at the end of August.

The Smegazine booked a seat in the auction hall and plan to bring you a full report in a future issue.

VIDEOS

The release of Red Dwarf on video goes on unabated. Red Dwarf IV should be coming out in batches of three episodes this Autumn. The first tape, Camille (including the episodes Camille, DNA and Justice) is due out on the 5th of October. Expect the second tape, Dimension Jump (with the episodes Dimension Jump, White Hole and Meltdown) to hit the shops on November 2nd. They'll cost you £10.99 each.

HATTIE STANDS UP

If you want to catch Hattie (Holly) Hayridge at any of her comedy stand-up gigs over the next month, she'll be appearing in the following places - SEPTEMBER: 25th Reading; 27th Manchester; OCTOBER: 3rd Putney; 10th London (Jongleurs Comedy Club); 10th Cardiff; 17th London (Chuckle Club); 19th Twickenham (Bearcat Club); 23rd Southampton; 24th London (Hackney Empire); 25th Wisbech Arts Centre (Cambridgeshire); 29th Manchester (Buzz Club); 30th East Dulwich; 31st Finsbury Park (Red Rose Club). Check Local press or the venues for details.

Hattie's also recording part of her stand-up routine for "Funny Farm", a comedy show on Scottish TV. Look out for it if you live North of the border.

REFERENCE BOOK

The Official Red Dwarf Companion is coming out from Titan Books this Autumn. It boasts full-colour photographs of the crew; an episode guide; and behind-the-scenes info on the making of the series. It's introduced by Rob Grant and Doug Naylor and written by Bruce Dessau (who apparently does stuff for Vox and Time Out). It's set for publication on October 22nd at £6.99.

ANOTHER BOOK

The Red Dwarf Programme Guide, due out next March, is described by the publishers, Virgin, as a handbook for fans. The novel-sized reference book will include information on all aspects of the series, technical details about individual stories as well as full episode guides. Writers Steve Lyons and Chris Howarth (who also write for the Smegazine) have done extensive research for the book and it too will boast a foreword by Rob Grant and Doug Naylor. Illustrated with plenty of black and white photographs and sporting a cover by artist Alister Pearson, the Programme Guide should cost around £3.99.

ARE THESE PEOPLE BOOK MAD?

A book based on Robert (Kryten) Llewellyn's spoof lecture The Reconstructed Heart has just come out in book form from publishers Simon and Schuster. The book, complete with graphs and diagrams, presents a case for the new breed of man ideally suited to the 1990's woman. The Reconstructed Heart - subtitled How to Spot the difference between a normal man and one who does the housework, is great in bed and doesn't get all iffy when you mention words like love and commitment - should be in the shops now at £5.99 in paperback.

AND TALKING OF ROBERT LLEWELLYN...

The Smegazine comes out in time to let you know you've just missed the repeat of Robert Llewellyn performing The Reconstructed Heart on Channel 4 at midnight on September 17th. And you've also missed the premiere of his new comedy show with Maria Callas, From Volvo to Vulva: The Male Journey to Understanding Women, at the Bloomsbury theatre on 17th-19th September. It's a hard life.

SATELLITE CAT

Danny (Cat) John-Jules has finished recording the third series of Maid Marion and Her Merrie Men for Children's BBC.

Danny has also been busy recording C.D.Q. - a children's game show for Children's Channel - available on a satellite or cable near you. Five programmes are being recorded, and Danny is one of the panellists.

Deep space correspondent: Jane Killick

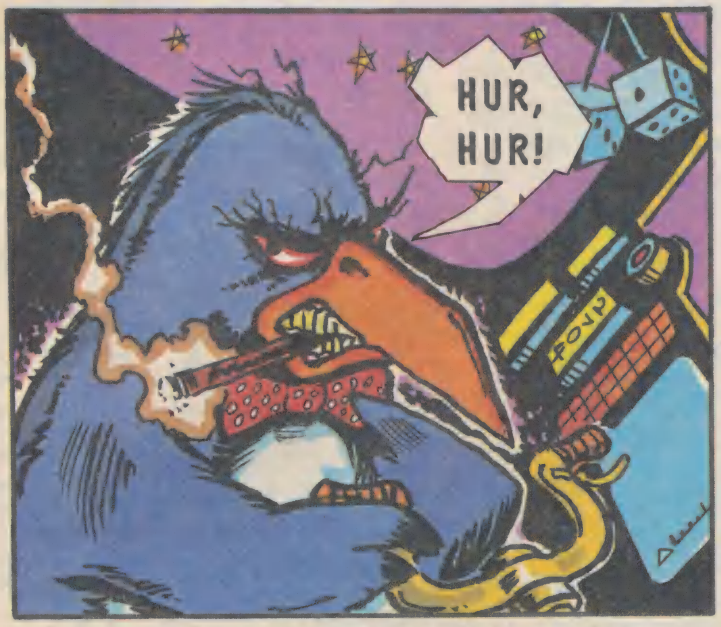
RED DWARF IV VIDEO & T-SHIRT GIVEAWAY

BBC Video have had a batch of exclusive Red Dwarf IV T-shirts made and they are only available by special offer when you buy a copy of "Red Dwarf IV, byte one: Camille" on video (out any day now, see our news item intriguingly titled VIDEOS). We have 5 video + T-shirt sets to give away to the first 5 Smegazine readers who write in and tell us Kryten's middle name. Write to (post only, NO FAXES) :

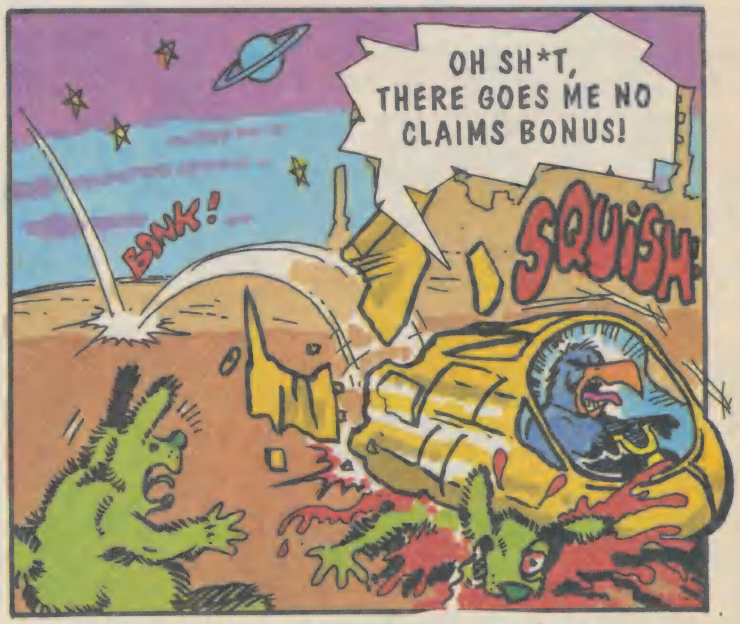
Video Giveaway
RED DWARF SMEGAZINE
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

STORY: KELLEHER/HILL ARTWORK: ROB SHARP

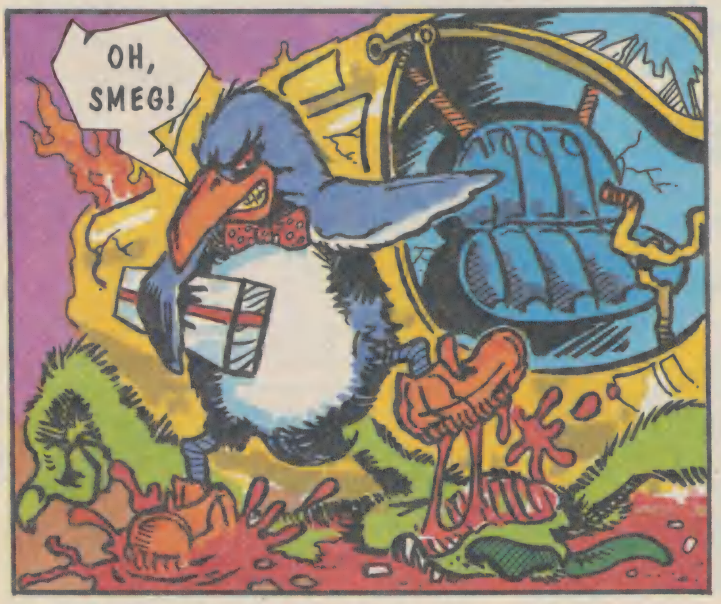
Mr Flibble is flying through space to the Planet Spud. He is on his way to the King of the Potato People's party. He is very excited!



Mr Flibble has a rather special surprise for the King.

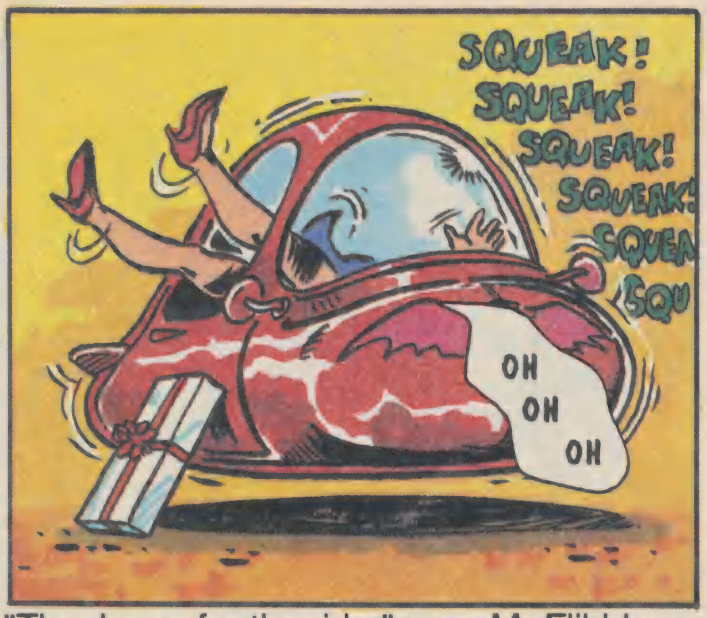


The clever penguin makes a perfect landing. Mr Flibble is a very good pilot.



Mr Flibble hopes he looks smart, because he likes to make a good impression.

Just then, a car comes along. Mr Flibble asks for a lift to the King's Palace.

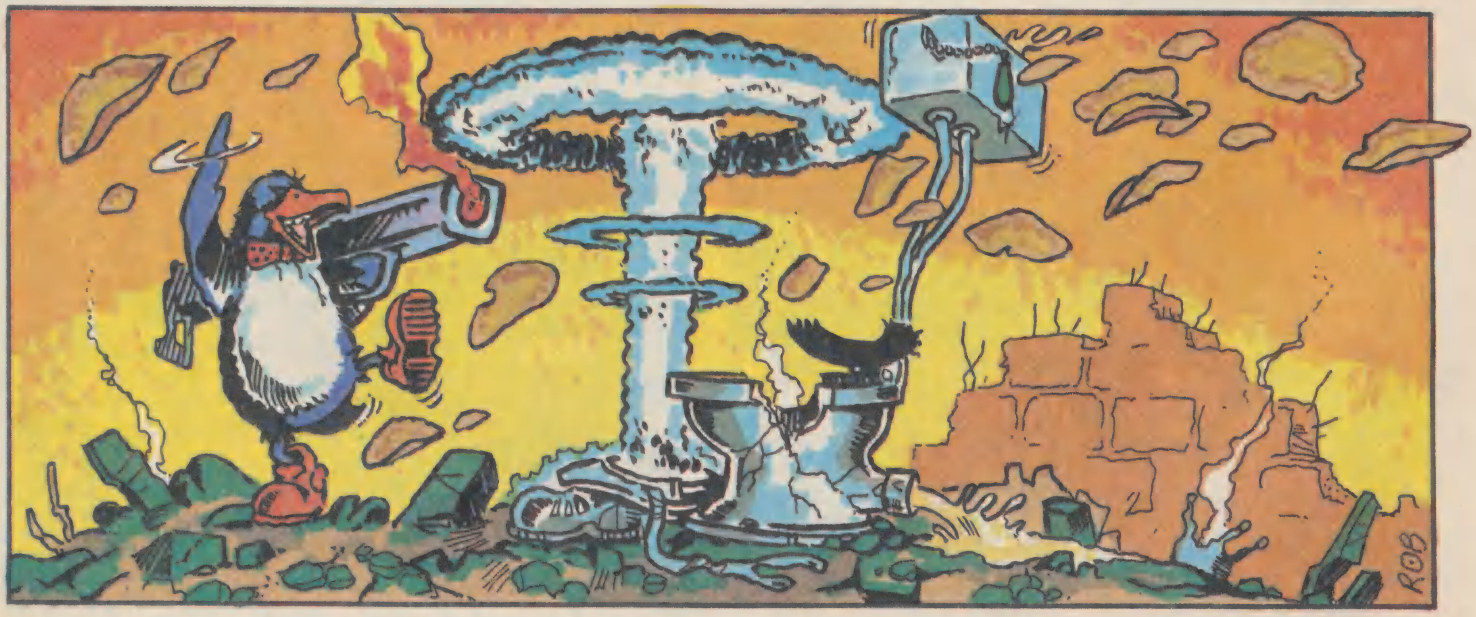


"Thank you for the ride," says Mr Flibble. "Do come again," says his new friend.

Mr Flibble asks the nice man at the Castle Gate the way to the King's Throneroom.

Mr Flibble finds the King and gives him his present. Can you guess what it is?

Yes, that's right... **THERMO-NUCLEAR MEGADEATH!!!** What a lucky King!



"Now that's what I call a party!" says Mr Flibble. Can you find six **PLASMATIC LACERATOR SHELLS** hidden in this picture?

THE RED DWARF INTERVIEW

PETER WRAGG

Were it not such an over-used cliché, Peter Wragg is certainly someone to whom the term 'special effects wizard' could be applied. His award-winning work has graced 'Red Dwarf' since it began in 1988, making him one of the few people to have worked on all thirty episodes of the programme. Recently, Peter was good enough to take the time to show us around his workplace – the BBC Visual Effects Department in Acton – and talk to us about some of the secrets of his profession.

RED DWARF MAGAZINE: *To start with, perhaps you could tell us exactly what the job of Visual Effects Designer encompasses?*

PETER WRAGG: Well, visual effects is basically making something happen that can't happen for real – it's making people believe that they've seen something when obviously it can't have happened. So it can be anything from doing drama programmes – doing explosions, fire jobs, rain, snow, all that sort of thing – to trick props for comedy programmes – rubber mallets and tables that collapse on cue – through to programmes like 'Red Dwarf', which in fact covers just about the whole range. You've got model filming, you've got pyrotechnics in the studio, monsters to sculpt and make animatronic or whatever, radio controlled things like the Skutters, through to just making props like futuristic weapons – bazookoids and things like that. So 'Red Dwarf' is a good programme in that respect because it covers the whole range of things.

RDM: *So what sort of training are you looking at to get into that sort of job?*

PW: Nowadays, we look for degrees in design related fields – 3-D Design, Industrial Design, Mechanical Design, anything like that – basically, a degree in an art related field, but also with a practical application. What we look for in our assistants are people that can do welding one minute, sculpting the next, then they're carving polystyrene, then wiring up a printed circuit ... it literally covers the whole spectrum of jobs. No-one is going to be absolutely brilliant at all of them – some of them probably specialise in one particular area – but they should be able to do all the other things reasonably well. There's always an expert you can go and ask advice from, but then you should be able to do it yourself once you've got that advice.

RDM: *Which elements are you particularly skilled in?*

PW: I don't know, really. I originally started out as a model maker with a company called A P Films, which later became Century 21. I worked on 'Thunderbirds' and later on 'Captain Scarlet', 'Joe 90' and programmes like that. Then, during 'Thunderbirds', I moved on to the actual operation of the models – I used to do most of the flying of them. It was just one of those things that I found I had a knack of doing.

RDM: *I must say, you did it very well. I don't think we ever see the strings on the spaceships, do we?*

PW: Well, no – obviously, you spend a lot of time making sure that you don't.

RDM: *They never seem to hide it on the puppets the same though, do they? Was that not considered important?*

PW: I don't think they really made any effort to. I think probably time consumption would have been that much greater and at the end of the day, I suppose no-one's trying to kid people that they're not puppets, so they just left them as they were. But on our side, the effects side, we did want to fool people. I mean, obviously no-one's going to believe that there's a real 'Thunderbird 2' flying around, but if they can look at it and just think for a minute, "How did they do that?" or something like that, then as far as I'm concerned, I've done what I wanted to do, which was make them believe that something might have been possible.

RDM: *Did you work on any of Gerry Anderson's live-action productions?*

PW: Yes – I didn't work on 'Space 1999', but I worked on 'UFO'.

RDM: *Is science-fiction in particular a genre that you enjoy working in, then?*

PW: I like to be fairly broad in what I can do, but probably because of my background, I do particularly enjoy science-fiction – and I do particularly enjoy doing model filming, because it's what I grew up with. So it is something I do get a lot of pleasure out of, and I've got quite a bit of experience to fall back on, as it were. I mean, until 'Red Dwarf' came along, there wasn't that much model filming done.

RDM: *The BBC seem reluctant to make SF programmes at all at the moment ...*

PW: I think there is an expense involved. Unfortunately, the BBC are struggling for money at the moment, and it's a great deal cheaper to make a quiz programme than it is to make a science fiction programme. But hopefully, they will continue to do some sort of science fiction. I think it's been proved that, no matter what you might have thought of things like 'Blake's 7' and 'Hitch-Hiker's Guide' and 'Star Cops', they **are** popular programmes. So I think there is an audience out there that wants to see more sci-fi programmes.

RDM: *Have you worked on any other SF programmes?*

PW: I worked on 'Doctor Who', but most of the episodes I did didn't involve much in the way of spaceships amd model filming. I did 'Resurrection of the Daleks' and 'The Visitation', so most of mine seemed to be more monster orientated than spaceship orientated.

RDM: *How did the association with 'Red Dwarf' come about?*

PW: I think I was just allocated to it, initially. I already knew Paul Jackson, who was the producer of the first series, from various things with the BBC. He said he wanted the model filming to be good and I said "Sure, that's my intention," – but on the first series it was basically just 'Red Dwarf' the spaceship, up and past, left to right, towards the camera, away from camera and nothing else. But they were pleased enough with those shots that the following year, Rob and Doug *(Grant and Naylor)* asked if we could be a bit more adventurous with the model shots, and I said "Yes, please do!" So then we talked about what was possible and then, by the time we got to Series 3 and 4 and 5, it was very much the case that Rob and Doug had got the confidence in myself and my assistants that they said "Well, if we can provide a vehicle for you to demonstrate your talents then we will," and I think they've been very pleased with the results that they've got. It's also given me the opportunity to win the **World Television Society Award** for the last two years for the effects on 'Red Dwarf'.

Steve Lyons

Steve Lyons

RDM: *That was for the third and fourth series?*

PW: Yes. So I consider myself fortunate that Rob and Doug were prepared to write more and more effects into the programmes as they went along, giving me the opportunity to do more, which resulted in my gaining the awards.

RDM: *Have they ever pushed it a bit **too** far, and given you something that you think just can't be done realistically?*

Steve Lyons

Steve Lyons

PW: They've asked for various things – in one of the episodes, they asked for 'Starbug' to actually loop the loop down the corridor, and I said "Well sure, it's possible, but for the time and the money involved is it really necessary, or can we do it in some other way – just have it scraping down the side or spinning or something?" I mean, I'd like to think that anything's possible – there's always a way of doing it, it's just a matter of working out what that way is. But at the end of the day, there is a budget and there is a time restraint. With both series 4 and series 5 we finished the model filming the day before the final edit. There was just no time whatsoever to embellish anything, we were hard pushed just to get everything done in time. Myself and my team – I've got six assistants – probably didn't have a day off for three months. It was just constant! And most of them were long days as well – once you start, you have to forget any social life and things like that. I'm very fortunate with the guys I've got working for me that, as well as being very talented, they're very committed to the programme and to getting it made as well as they possibly can, so they're prepared to work those sort of hours. It's a real bonus to have that sort of team working with you.

RDM: *Whose idea was it to introduce 'Starbug', rather than the old 'Blue Midget'?*

PW: Rob and Doug felt that the 'Blue Midget' didn't work very well set-wise in the studio, because it became too cramped and it was difficult to shoot, so they decided they wanted another spaceship and it was going to be called 'White Midget'. My assistants did some designs, threw in their ideas as to what it might look like, and one of them came up with this sort of bug-shape thing. I took the designs along to Rob and Doug and they said "Oh yeah, we like this one – in fact it looks like a bug, and we're not going to call it 'White Midget' any longer, we're going to call it 'Starbug'." So it changed from what was originally in the script, to suit the design of the spaceship itself.

RDM: *Do you just have the one 'Starbug', or do you use different models for different types of shot?*

PW: We've got two scales of 'Starbug', depending on whether we want it large in the foreground or flying in the distance. The large one, by and large, is too big to fly, apart from by motion control – that's where the camera does all the work. It's a computerised camera, so once you've made a movement, it goes into the computer and then you can repeat that movement identically every single time, so the model stays static by and large, maybe tilting on its own axis or something like that, but the camera does all the rest of the movements. Then you create a matt of the model and you can put backgrounds in afterwards. So that's how motion control works, but it is that much more expensive to do, so again when you get the scripts, you have to look at what shots are required, determine the best way of achieving those shots and then decide how you're going to do them. By and large, the smaller 'Starbug' will be used for most of the flying sequences. Then, for the last series, because 'Starbug' had to be underwater, we had to make an underwater version. It had to become a tractor vehicle and run along in the swamps, so we had to make another version for that. Then it

had to blow up in 'Back to Reality', so we had to do a version that we could blow up. And that's without the other spaceships that they required, like the 'Esperanto' and, in other series, Ace Rimmer's ship and so on.

RDM: *The Holoship was particularly impressive this year. Was that harder to construct that the others?*

PW: It was Paul McGuinness, one of my assistants, who made that – he designed it himself and made it. It's all made out of perspex, because what we wanted to do was try and create this idea of a hologramatic ship, by making it partially transparent. I think the effect that we got was great. Unfortunately, I don't think we did justice to Paul's model. We really should have done some more shots to show it off a bit better, but again, it comes down to time – plus at the end of the day, Rob and Doug might not have been able to use the extra shots when they came to edit it, so they might have ended up not being in anyway.

I think we all tend to get very involved and want to make the models as good as we possibly can, but I have to take a step back from time to time and say "It's not worth spending any more time on this, that's good enough!"

RDM: *What about 'Red Dwarf' itself? How many models of that do you have?*

PW: We haven't got any models of it any longer. The original one was literally about eight feet long, from scoop to engine, and that virtually fell to pieces over the years. So then we had to make another one for series 5, which wasn't quite as big – probably about five feet from nose to tail – but then again, we had to make that so that we could blow it up for 'Demons and Angels'. So again, you've got to try and make sure that you've got all the shots that you need with it, and then you load it all up with pyrotechnics, turn the cameras on and cross your fingers and hope for the best.

We had one camera that was running at three thousand frames a second, which is incredibly high speed – the explosion probably took about two seconds, I mean it was literally bang-bang-bang-bang-bang-bang-bang-bang, we just fired them all off – but because you're running so fast, you've got twenty seconds worth of film.

Steve Lyons

RDM: *Do you prefer working with film, as opposed to tape?*

PW: As far as I'm concerned, model filming **has** to be done on film because, to make models look as realistic as possible, what you have to do is shoot everything three to five times faster than normal to give them a weight. It doesn't work on tape because you're only adjusting the speed after the event as it were – you're taping what happens and then slowing it down, which doesn't work in the same way. Then again, you've also got to be aware of what you can do on tape these days – it's a case of marrying the two together, shooting the original part on film possibly, but then converting that to tape and doing something electronically with it on tape.

RDM: *Finally, people keep asking us why the Skutters were dropped this series. Was that because they were difficult to operate?*

PW: They were susceptible to problems, because they were radio controlled and you need two transmitters to operate one of them, so when we had them both, there were four transmitters. You sometimes got signals bouncing off the other transmitter, plus you could be affected just by the metalwork in the studio and the electronic cameras. You'd have a Skutter running down the corridor with its hand moving and head waving and so on, then all of a sudden it'd go bananas and you'd think, "I'm not touching the transmitter, what's happened?" It'd take off with a mind of its own. But I don't think that really that was the reason for them not appearing any longer, I think it was just purely and simply that Rob and Doug had moved on slightly from them. I think we could have overcome the problems, it would have been a matter of just spending a bit more time on refining them, moving them onto a different channel of remote control possibly. So who knows, they might reappear in the next series?

RED DWARF INTERVIEWERS: CHRIS HOWARTH & STEVE LYONS.

KNOW THE GAME:

ZERO-G FOOTBALL

BY STEVE NOBLE

Hi there, football fans! It's fourteenth down and a hundred and twenty to go in this, the thirty-seventh season of Zero-G Football in bostin' London Town! I'm your host, Howard Kahbootzale, and I'm here to invite you to spend the season with us, here at Holochannel, home of sports entertainment!

We've got an incredible season lined up for you, starting with next week's match, where the London Jets play the Birmingham Mini Coopers! But, as is now our tradition, we like to start the season with a reminder of the rules, those ancient and semi-legendary laws of the game which govern the playing of our Gnashional pastime! Here goes – and keep up, or else you'll be lost for the rest of the season!

THE STADIUM:

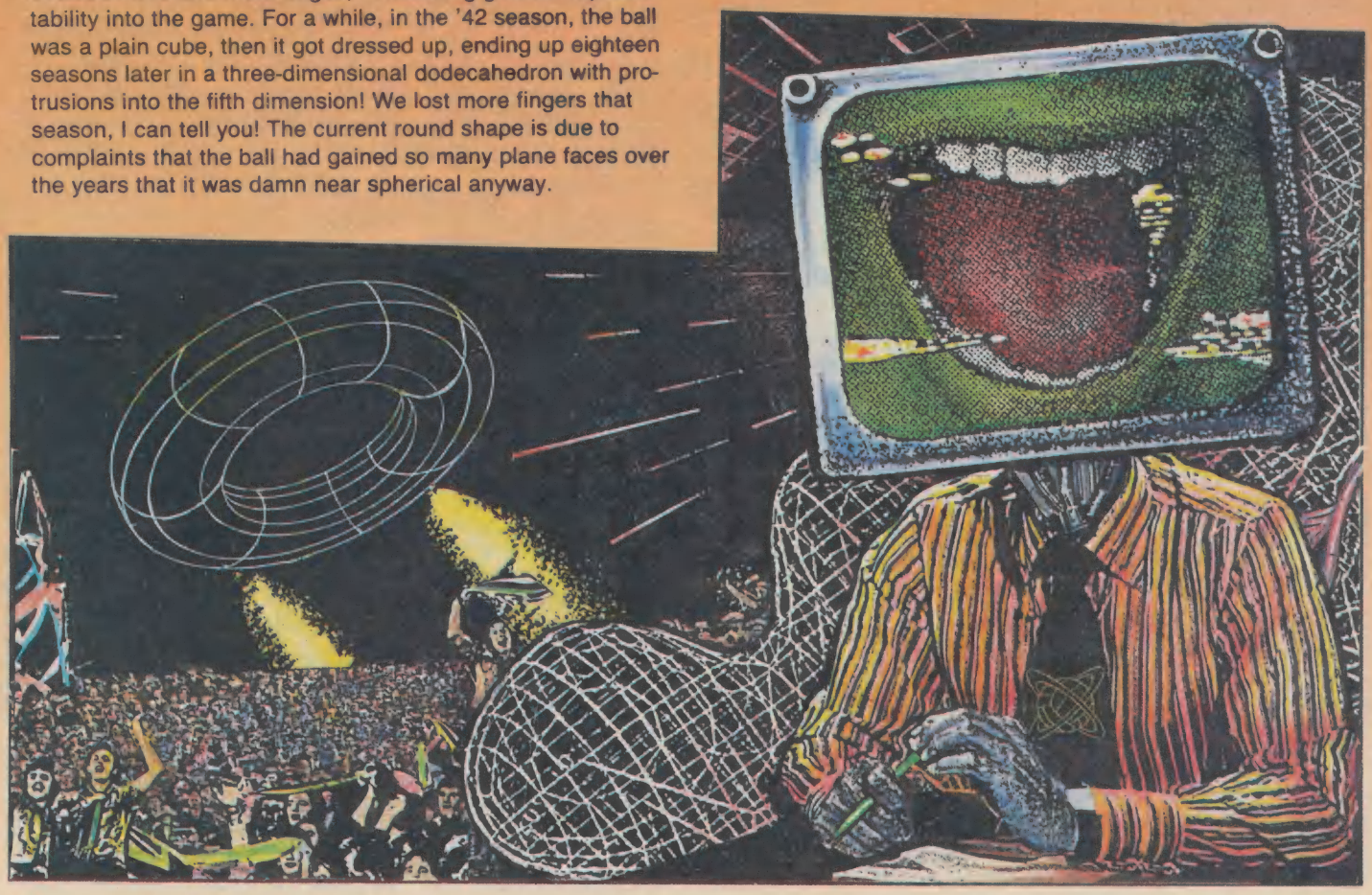
You'll all be used by now to the doughnut, the two-mile tube where the game is played. Special! New this season, we've introduced spectator accommodation *inside the tube!* Don't forget to bring your own tether, and remember, the World Zero-G Federation is not responsible for anyone who forgets that the laws of gravity do not apply! So just think twice before pouring that cup of tea!

THE BALL:

Over the years, to make the game more difficult, the ball has evolved more and more edges, introducing greater unpredictability into the game. For a while, in the '42 season, the ball was a plain cube, then it got dressed up, ending up eighteen seasons later in a three-dimensional dodecahedron with protrusions into the fifth dimension! We lost more fingers that season, I can tell you! The current round shape is due to complaints that the ball had gained so many plane faces over the years that it was damn near spherical anyway.

THE GAME:

As we all know, the game is played over a period of three quarters, lasting 20 minutes apiece except during the all-weather season, when the length of each quarter is increased by the scoring average of each team's funter. Got that? Good. (For those of you smart alecs out there who wonder where we get a game which lasts three quarters, I would respectfully remind you that the historic two further quarters were cancelled indefinitely after the unfortunate demise of Ed 'Pacemaker' Funkley, who passed away in the final quarter of a Veterans game recently. Those two quarters are played in silence, by the crowd, as they wait in the car park to leave.)



ARTWORK: CARL FLINT

The aim of the game? Simple! Score a goal! There are many ways to score in Zero-G football – let's list a few of them!

The Rabid Hunch – Probably the most common goalscoring movement in any game. The offensive defense passes the ball back to the press box. Mortimers from both teams destroy the box with bazookoids, with the crowd awarding points based on style, poise, and amount of wanton destruction.
NB: The Rabid Hunch is only valid when either team has a Putsley in play.

The Castle Fritz – As you must have gathered by now, the Castle Fritz is a favourite tactic of our own London Jets. Simply stated, so long as the ball in any quarter has not crossed the Jubilee Line, it can be gathered up by any two team-mates and pressed into a half-Kimono. The half-Kimono must then be fired from the Fassbinder into the opposing team's goalmouth, or guided over the Jubilee Line by magnetic induction. (Tell your friends to tape *that* one!)

A 'Garbunkley' – Named, of course, after the famous balladeer. Any member of the Offensive front back-line quarter staff (lowest row) can chew on the ball whilst singing any of Garbunkley's Greatest Hits. A 200-point prize will be awarded to the first zipman to sing 'Smidge Over Rubbled Slaughter' and live through the attempt. (Well, nobody's done it yet!)

Die! Die! My Darling! – Tallulah Bankhead movies have proved the inspiration to many a Zero-G coach, and after years of pressure, the Federation finally relented and named a goalscoring manoeuver after the actress's finest film. Each member of the Defense carries a weapon of their choice – nothing greater than 16 megatons, naturally – and goes into the Funch zone, stamping on their chosen artefact. The team with the greatest number of Finsleys left (excluding Mortimers, of course) wins the Faboozle and gets to start the next quarter six Brintzleys ahead.

Around the Houses – Rarely seen in these days of high-powered tactics and devious strategy, the 'Around the Houses' is an old-fashioned move. Players simply kick or handle the ball until they find a goal-line and then they place the ball on the surface, in what used to be called a 'Touch Down'. It was this move that single-handedly killed off the old game of football and established a new sport in which the play field was entirely circular, making the 'End Zone' a darn sight more difficult to find!

The Schplut – Noise made by the Defense as they land on a player who's just made a successful 'Touch Down'.

Well, that's just about it for today – but don't forget to tune in next week for the start of the new season. We've got highlights! We've got replays! We've got player profiles! And one day, we'll have a game! After all, with that amount of rules, why do you think they call it Zero 'Gee!' football?

Ace of the Rovers

ALTERNATIVE 6829/B: EARTH, 2180. WELCOME TO AN EARTH WHERE THE PROMOTERS OF **ZERO-GRAVITY FOOTBALL** SIGNED UP TOP SOCCER COMMENTATOR JOHN MOTSON AT THE BEGINNING OF THE 21st CENTURY IN AN EXCLUSIVE TEN-YEAR DEAL. CONSEQUENTLY, THE SPORT WHICH HAS ENJOYED IMMENSE WORLDWIDE POPULARITY IN **99.99%** OF ALL OTHER ALTERNATIVES, COMPLETELY BOMBED OUT IN ALTERNATIVE 6829/B. QUITE REMARKABLE... WOULDN'T YOU AGREE, TREVOR?

COME ON, SMEGCHESTER ROVERS!

EVEN MORE REMARKABLE WAS THE RESULTANT RISE AND RISE OF GOOD OLD-FASHIONED **ASSOCIATION FOOTBALL**. BY 2180 THE SPORT HAS BENEFITTED FROM MANY REFINEMENTS, SUCH AS **HIGH-DEFINITION GAME SIMULATORS** (REPLACING THE OUT-MODED HALF-TIME TEAM TALK) AND **ROBOT REFEREES** (EQUIPPED WITH VERY SENSITIVE AUDIO/VISUAL CIRCUITRY FOR INSTANT PLAYBACK IN THOSE 'OH-SO TRICKY' SITUATIONS). HOWEVER, ENGLAND **STILL** CAN'T DECIDE WHETHER OR NOT TO PLAY THE 'SWEEPER' SYSTEM.

SMASHING DRIBBLE THERE FROM RIMMER. HE'S CERTAINLY GIVING US A DAZZLING DISPLAY OF HIS SILKY SKILLS TODAY.

ONE OF THE FINEST PLAYERS OF HIS DAY IS **RAY RIMMER**, CAPTAIN OF THE SUPER-PREMIER-HOLOSATELLITE-LEAGUE CHAMPIONS, **SMEGCHESTER ROVERS**...

GREAT ONE-TWO WITH BARNETT, THERE. KEEP IT UP, RIMMER! WE'LL WIN THIS HAMMOND ORGAN F.A. CUP SEMI-FINAL YET.

IT'S ONE-ON-ONE WITH THE GOALKEEPER. RIMMER **MUST** SCORE!

LOOK OUT FOR **RAYSIE'S ROCKET**...

BUT...

OH, NO!

PHEW, WHAT A LET-OFF THAT WAS! IT'S JUST A PITY THAT SMEGCHESTER ALREADY HAVE AN UNASSAILABLE 8-0 LEAD.

HOWEVER, THE NEXT DAY...

SPORT GALAXY

RIMMER LOSES HIS GOAL-DEN TOUCH!

The Smeg

RAY'S A LAUGH

Megastar Daily

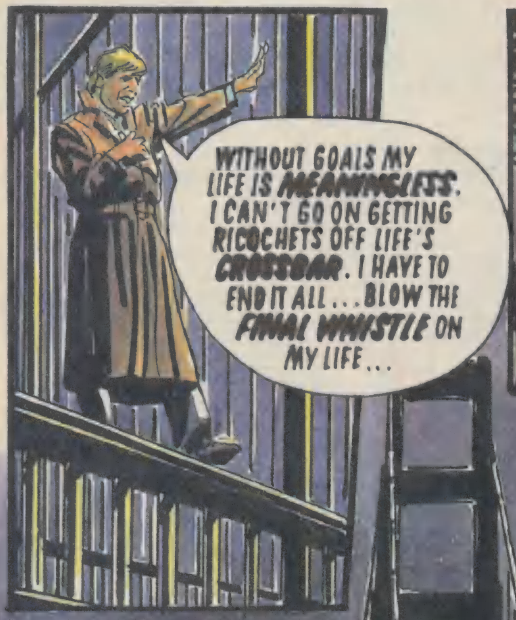
SMEGCHESTER STAR IN SEX SCANDAL

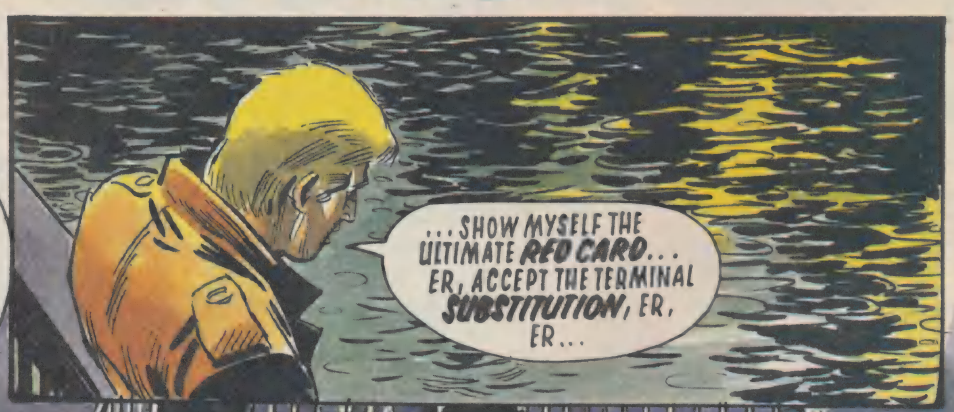
STORY: BILLY DANE ART: BARRIE MITCHELL LETTERS: JOHN ALDRICH

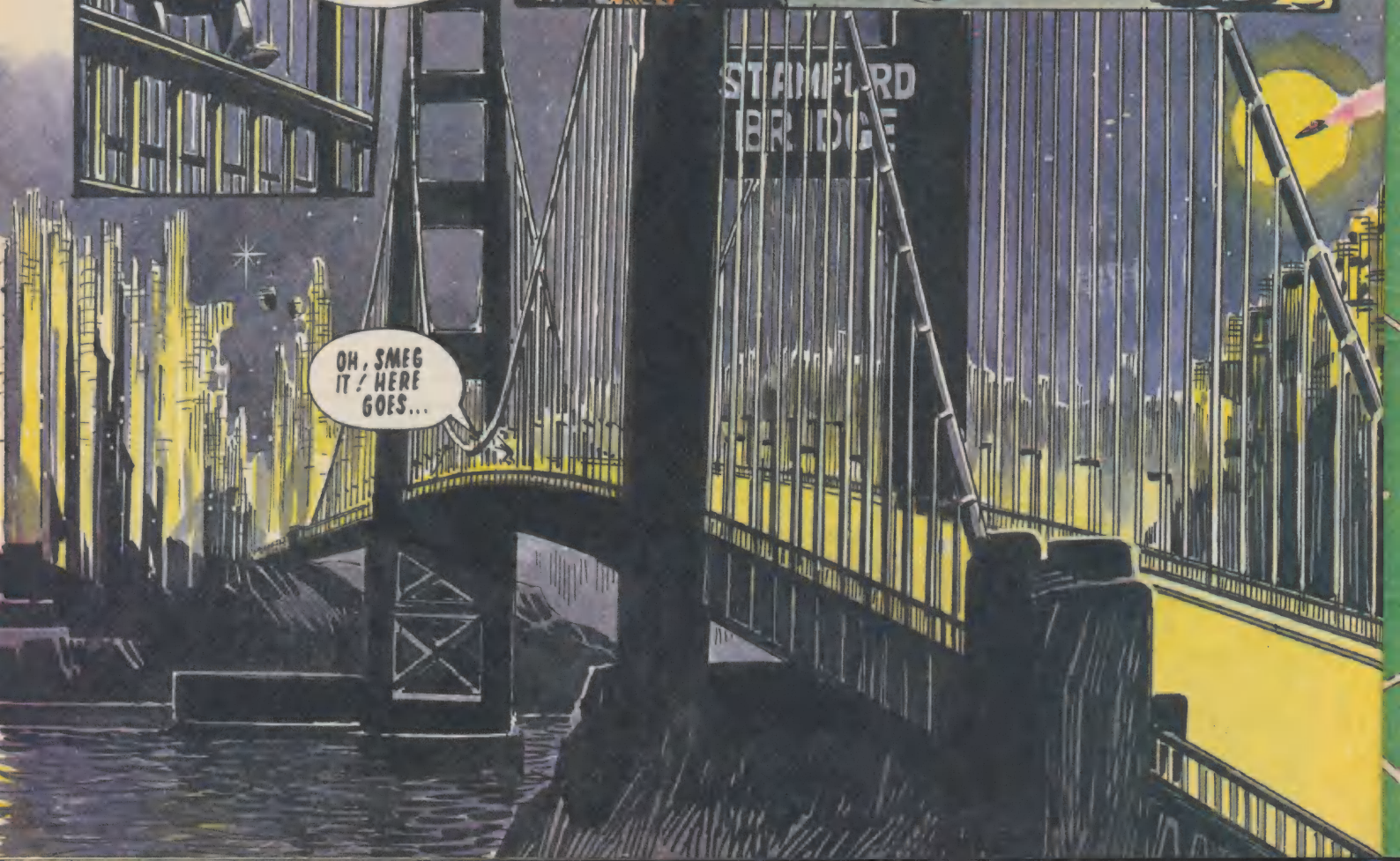
IT'S NO GOOD. THE PAPER'S ARE RIGHT... I'M FINISHED! I HAVEN'T SCORED FOR WEEKS...
ARE YOU READY FOR THIS...?

...AND MY GOALS HAVE DRIED UP, TOO.
CUE CANNED LAUGHTER.

TWO WEEKS LATER, LONG AFTER THE LAUGHTER HAS DIED AWAY...


WITHOUT GOALS MY LIFE IS MEANINGLESS. I CAN'T GO ON GETTING RICOCHETS OFF LIFE'S CROSSBAR. I HAVE TO END IT ALL... BLOW THE FINAL WHISTLE ON MY LIFE...


...SHOW MYSELF THE ULTIMATE RED CARD... ER, ACCEPT THE TERMINAL SUBSTITUTION, ER, ER...


STAMFORD BRIDGE
OH, SMEG IT! HERE GOES...

IT'S A SILLY OLD SPORT, ENNIT?

"DIMENSION JUMP COMPLETE."
OOOFF!
KRUMP!
"WHAT IN TARNATION WAS THAT?"

WE SEEM TO HAVE PICKED UP A PASSENGER, ACE.
FLIP HER OPEN, COMPUTER, AND I'LL MAKE SURE HE'S OKAY WHILE YOU BRING THE OLD CRATE IN TO LAND.

HERE, GRAB HOLD OF MY HAND...
I DON'T BELIEVE IT, I CAN'T EVEN HIT THE GROUND BY JUMPING OFF A BRIDGE NOW.

SOON...
SORRY ABOUT THE ROUGH RIDE, FELLA, IT'S A GOOD THING WE SPOTTED THESE RATHER CONVENIENT LANDING LIGHTS, OR IT COULD HAVE BEEN 'LIGHTS OUT' FOR THE BOTH OF US, THERE.

ALLOW ME TO INTRODUCE MYSELF... I'M COMMANDER RIMMER OF THE SPACE CORPS. FRIENDS CALL ME ACE.
ER, HALLO... I'M RAY RIMMER, BUT YOU'RE ME, OR I'M YOU... HEY, I GET IT — I'M DEAD, AND YOU'RE SOME KIND OF HEAVENLY HOST COME TO COLLECT ME...

SORRY, RAY, NOT WITH YOU ON THAT ONE. I'M JUST ANOTHER VERSION OF YOU WHO HAS ZAPPED INTO THIS REALITY ABOARD HIS TRUSTY DIMENSION-JUMPING SPACESHIP.
BIT COMPLICATED TO EXPLAIN, BUT I'M SURE AN INTELLIGENT GUY LIKE YOU CAN FIGURE IT ALL OUT BY YOURSELF ANYWAY.

I NEED A DRINK!

TWO HOURS AND THE BETTER PART OF ANOTHER BOTTLE OF WHISKY LATER, IN THE 'SICK PARROT' PUBLIC HOUSE...
I'M SHORRY, ACE. I JUSHT CAN'T GET ME HEAD ROUND ALL THISH. I'M A FAILURE, SHEE? I WANTED TO END IT ALL AND THEN YOU JUSHT POPPED UP OUT OF NOWHERE...
OLD SMEG BITTER
EXCELLENT PINT OF BEER YOU SERVE HERE, CHIEF. ORIGINAL GRAVITY 1042°, UNLESS I'M VERY MUCH MISTAKEN?
BLYYUUKK!
HEY, THAT'S SPOT-ON, MAN.
Sickaag Parrot Public House
CAN I BE BRUTALLY HONEST WITH YOU FOR A MOMENT?
UURRGH...
NOW I MAY JUST BE BARKING UP THE WRONG TREE HERE, OLD MAN, BUT YOU'RE NOT ESPECIALLY HAPPY, ARE YOU?
I MEAN, YOU'VE TOLD ME HOW GOOD YOU USED TO BE AT SCORING GOALS IN THIS 'FOOTBALL' GAME, I JUST CAN'T UNDERSTAND WHY A FINE STRAPPING YOUNG FELLOW LIKE YOU IS HAVING PROBLEMS BANGING THEM IN NOW.
I HAVE A DARK SHECRET, ACE. IT'SH A SHECRET I'VE NEVER TOLD TO ANY LIVING SHOUL...
BUT YOU SHEEM A PRETTY GOOD BLOKE, SHO I'LL TELL YOU.
SHEE THESE OLD BOOTS, ACE? I'VE HAD THEM SHINCE I WAS 14 YEARS OLD. THEY USED TO BELONG TO 'DEAD SHOT' DAVE HUNT...
SHEE, THEY'RE MAGIC BOOTS, ACE, BUT THEY'RE KNACKERED. KAPUTT. GONE OFF TO THE GREAT BOOT ROOM IN THE SKY.
AND WITHOUT THEM, I'M CRAP!
"HUNT WAS THE GREATESHT PLAYER THE GAME HAS EVER SHEEN. AVERAGING 298 GOALS PER SEASON, HE BECAME A LEGEND WHEN HE SCORED A HAT-TRICK WHILE SHTILL ON CRUTCHES AFTER PICKING UP A NASHTY INJURY..."
"AND ONCE, WHEN HIS TEAM WAS REDUCED TO NINE MEN BY A FAULTY ROBOT REF WHO SHENT PLAYERS OFF FOR HAVING MUD ON THEIR BOOTS, 'DEAD SHOT' USED ASHTRAL PROJECTION TO PLAY LEFT WING, RIGHT BACK AND CENTRE FORWARD, ALL AT THE SHAME TIME."
HA, THE OLD THREE-IN-ONE TRICK! BRILLIANT!
DIVINE INSPIRATION, I'D CALL IT.

IF ONLY THERE WAS SOMEONE WHO COULD TAKE MY PLACE IN THE CUP FINAL TOMORROW. UURRRGH...
NOW, THERE'S A THOUGHT...
COME ON, RAY, LET'S GET YOU HOME. YOU CAN BE SICK DOWN MY BACK IF YOU LIKE, THE GEAR'S FULLY WASHABLE AND STAIN RESISTANT.
WHAT A GUY!
THE FOLLOWING AFTERNOON, SMEGCHESTER ROVERS TAKE TO THE FIELD FOR THE HAMMOND ORGAN F.A. CUP FINAL AND PREPARE TO COMPETE FOR THE REGGIE WILSON MEMORIAL TROPHY...
KORT
EXCUSE ME, SIR, BUT IT APPEARS THAT YOUR TEAM IS SHORT A PLAYER. DO YOU WISH TO PLAY A SUBSTITUTE IN PLACE OF YOUR ONCE-GREAT NUMBER NINE, RAY RIMMER?
MIGHT AS WELL, KORTNEY, BUDDY. MY PET BUDGIE'S PLAYING BETTER THAN RIMMER AT THE MOMENT, AND HE'S BEEN STUFFED!
BUT THEN...
HEY, LOOK! RAY RIMMER'S MADE IT AFTER ALL.
LOVE THE NEW HAIRSTYLE!
DIG THOSE SHADES!
ROVER
WELCOME BACK, BUD. KNEW YOU'D MAKE IT. NEVER DOUBTED YOU FOR A SECOND.
THANKS A LOT, SMEGCHESTER CAN'T GO FAR WRONG WITH A DECENT CHAP LIKE YOU ON THE TEAM. SORRY I WAS A BIT LATE.
COME ON, NOW... LET'S KICK BALL!

"OH, MY WORD. 3 SECONDS INTO THE GAME AND WHAT A START FOR THE SMEGCHESTER GOAL MACHINE, RAY RIMMER. HIS FIRST GOAL FOR SIX MONTHS."

"...AND YOU GET THE FEELING THAT THERE'S MORE TO COME FROM THE ROVERS' NUCLE NETBUSTER..."

GREAT PASS, FELLA! NOW LET'S SEE IF I CAN FINISH THE JOB...

EXCELLENT OFF-SIDE DECISION FROM RIMMER THERE!
UH?

YEE-HAYYY! HERE COMES RAYSIE'S ROCKET!

BUT THEN...

OH, WHAT A FABULOUS SAVE!
THAT MAN RIMMER IS EVERYWHERE!

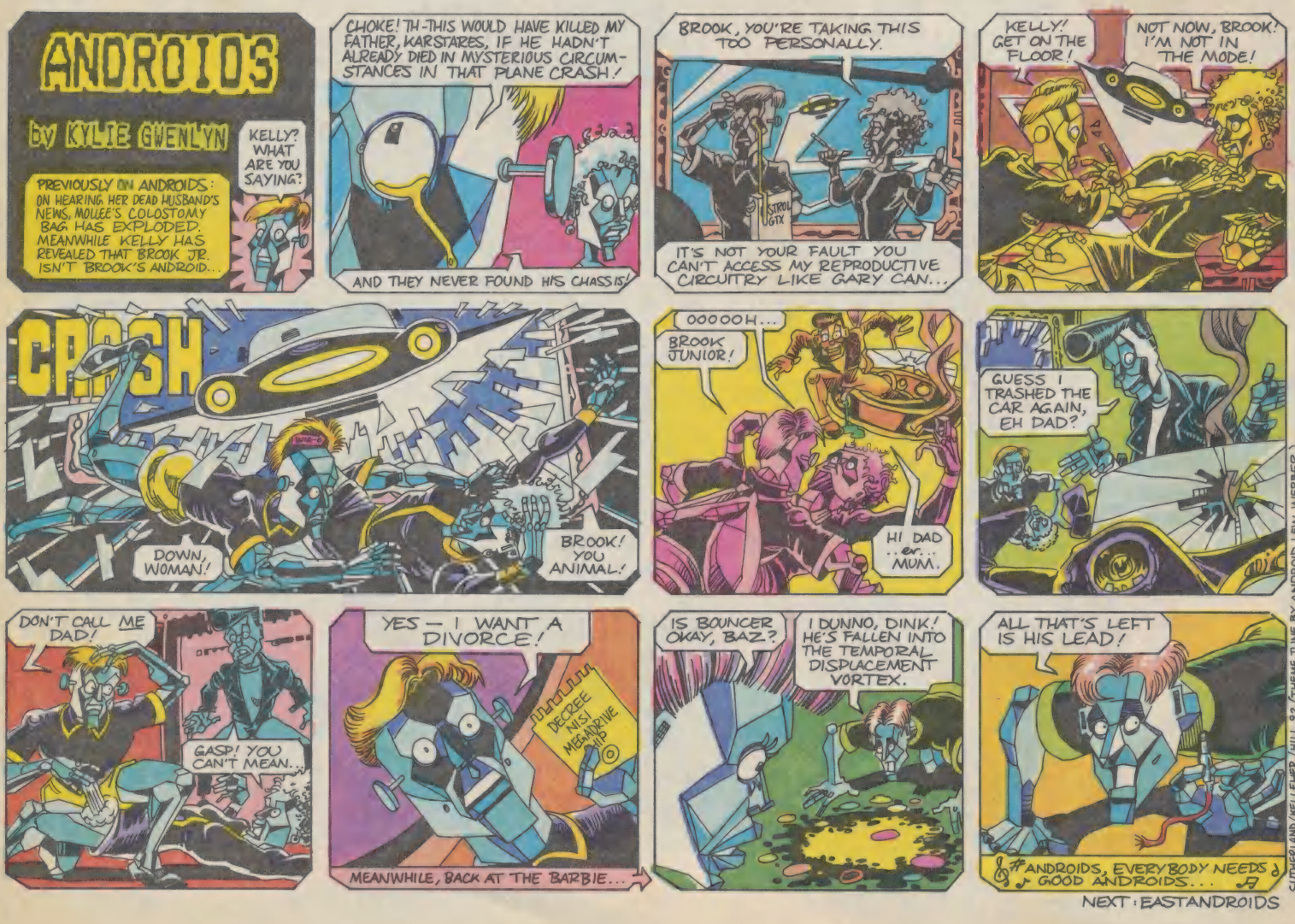
FINALLY...
D'YOU THINK IT'S ALL OVER?
IT IS NOW!
THANK SMEG FOR THAT!

THATEVENING...
WHAT A GAME, ACE! NO-ONE'S EVER SCORED 18 GOALS IN AN FA CUP FINAL BEFORE!
YOU'RE GOING TO HAVE TO TAKE MY PLACE IN THE SMEGCHESTER TEAM FOR GOOD NOW.
SORRY, RAY. NO CAN DO. MY DESTINY LIES OUT THERE IN MULTI-DIMENSIONAL SPACE. THERE ARE OTHER WORLDS TO VISIT, OTHER DAYS TO SAVE. A SPACE ADVENTURER'S WORK IS NEVER DONE!
BUGGER!
IT'S ALL OVER FOR RAY RIMMER, THEN. YOU'VE PLAYED MY LAST GREAT GAME FOR ME. HOW CAN I EVER FOLLOW THAT?
WELL, I THINK YOU JUST MIGHT. I'VE MANAGED TO COBBLE THESE TOGETHER FOR YOU...
'DEAD SHOT' HUNT'S BOOTS! YOU'VE REPAIRED THEM!
SO...
THANKS FOR EVERYTHING, ACE. YOU'VE SAVED MY LIFE, MY CAREER AND WON THE CUP FOR SMEGCHESTER.
HEY, I JUST HELPED A LITTLE. YOUR TEAM-MATES DID ALL THE HARD WORK.
SMOKE ME A KIPPER, I'LL BE BACK FOR BREAKFAST!
WHAT A GUY!
FOOTBALL...IT'S A FUNNY OLD GAME, INNIT, ACE?
CATCHY TITLE YOU GOT THERE, COMPUTER. HAVE YOU EVER THOUGHT OF WRITING A BOOK?
END

NEXT ISSUE!

RED DWARF USA – the full story (yes, we have promised this before, but this time we mean it!)
FLASHBACK – the return of Duane Dibbley (bring your own flask)
ANDROIDS – the soapy saga continues (after these messages)
NORMAN LOVETT – Holly Mk1talks to the Smegazine (you know the guy, he's the one without the long blonde hair!)
NEWS FROM THE DWARF – your monthly update (what else?)

And lots more exciting stuff (with and without parentheses) for you to read next month! Red Dwarf No.9 goes on sale from OCTOBER 29TH. Order your copy now, or the Despair Squid's gonna get you, pal!



REF DWARF

CAT

Mike Vaughan

NAME: Hey, names are for **monkeys**, right?

KNOWN ALIASES: None – although he claims that 'Superficial' is his middle name, and is just thankful that Duane and Dibbley aren't the other two!

SPECIES: Felis sapiens – or Cat People, as they are colloquially known.

OCCUPATION: Self-appointed Sex God, whose mission in life is to bring pleasure to the universe through the vision of his perfect ass.

ORIGINS: Felis sapiens evolved on 'Red Dwarf' by mere chance. When Dave Lister entered stasis, destined to remain there for three million years, he left behind his pet cat, Frankenstein, who was pregnant to "a big black Tom on Titan". Sealed safely in the hold, Frankenstein was unaffected by the devastating blast of Cadmium II radiation which killed the rest of the ship's complement – and in time, she gave birth to her litter. From that point, evolution took its toll, and a whole race of Cat People grew to worship Frankenstein as their Holy Mother, and Lister – or Cloister the Stupid, as they called him – as their God. It was in search of Cloister that most of the Cats finally abandoned 'Red Dwarf', leaving behind only the sick and the lame – and it was to two of these, a cripple and an idiot, that the Cat we know (and he loves) was born, eventually becoming the last to remain on the ship when his elders finally passed away.

EDUCATION: Like the rest of his kind, Cat was sent to Kitty School, which seems to have been primarily concerned with religious teachings. Much of his knowledge though came from the Cat People's books which, rather than using the written word, communicated their knowledge via a comprehensive code of smells.

SKILLS: Sleeping, eating and looking good.

HOBBIES: Sleeping, eating and looking good. As an addendum to the first of those, he also enjoys reviewing the most erotic of his dreams on the Dream Recorder. We have been led to believe that these frequently feature hordes of scanty-armour clad Valkyrie warriors, along with family-sized tubs of banana yoghurt. Cat would dearly like to add 'having sex' to this list of activities, but has so far been cruelly thwarted at every attempt to do so. To date, his best prospects have turned out to be, in reverse order, a rampaging Simulant, a mirror image of himself, a slavering genetic mutant, a dog, a group of women who had been dead for centuries and an unconscious Dave Lister.

MUSICAL TASTES: Presumably, the song 'Tongue-Tied' is a favourite, as one of his dreams featured a full-scale performance of this, with him on lead vocals. The only other evidence we have of him taking an interest in music is the creased and distorted tape of 'Robert Hardy Reads "Tess of the D'Urbervilles"' which proved to be such an enjoyable treat.

ROLE MODELS: Himself.

KNOWN ASSOCIATES: – The Cat Priest, who was the only other surviving Cat Person on 'Red Dwarf' by the time Lister came out of stasis. Their relationship was never particularly close, to say the least. In fact, as with most things, the Cat couldn't particularly give a toss **what** happened to his colleague.

GROUP AFFILIATIONS: No way, he's a cat!

AMBITIONS: The acquisition of an infinite number of both suits and girlfriends. Cat also looks forward very much to the day when he can finally settle down – something which he'll do just as soon as he can find the right seven or eight girls to keep him company.

HOLLY - GRAMS

HOLLY - GRAMS

Good morning,
The words to the theme song are:
"It's cold outside, there's no kind of atmosphere,
I'm all alone, more or less,
Let me fly, far away from here,
Fun, fun, fun in the sun, sun, sun.
I want to lie, shipwrecked and comatose,
Drinking fresh mango juice,
Goldfish shoals nibbling at my toes,
Fun, fun, fun in the sun, sun, sun.
(Pom, pom, pom, pom, pom,
Pom, pom, pom, pom, pom,
Pom, pom, pom, pom, pom – pom, Explosion)"
(Except for the episode when 'Elvis' finished with "Thank you very much.")
Unless anyone else has cheated by sending a fax, I should have won the baseball cap.
Alan (Aircool) Travis,
Manchester.

And so you have, Alan, you cheating goit. When I set this competition for the first person to send us the correct words to the Red Dwarf theme I had envisaged everyone posting their entries to me. And indeed, several hundred of you did just that. Good old 'Aircool' here decided to be a smart-arse, however, so he found out our fax number and whacked his entry down the phone lines, just so he could be first. Bet he used to push in the dinner queue at school, too. Makes you sick, doesn't it?

Dear Hol,
Please tell Lindsay Rowe (HOLLY-GRAMS, issue 4 that her story about the youngest Red Dwarf fan is a loada twonk. To be a Red Dwarf fan you must be able to understand all the jokes, such as know who Norman Bates is, etc...
And Space Corps Directive 236 clearly states that you must not dribble on and suck issue 2 of the wonderful Red Dwarf Smegazine. Just think how humiliated Danny John-Jules must feel!
Cadi, Linnhe and Bryony Catlow, Ambleside. (P.S. Rimmer is a gimboid, and Mr Flibble says: "letter over boys!")

"So you reckon Norman Bates is a joke, do you? Well, remember that the next time you take a shower!" – Hol.

Dearest RDM,
You have to help me!! I'm going mad. I moved to America in June and I think I'm going to have to go home because no-one knows what Red Dwarf is. I get funny looks when I wear my T-shirts and if I say smeg you would think I was French or something!!!
I have to live in my wardrobe for fear of them trying to get me to watch the American version!!! God help me!
Anyway, while I'm here I need RD fans to write to me so I can stay sane! So please, please print my address – my very life may depend on it.
Evonne Campbell, 5 Hugenot Drive, Larchmont, New York 10538, USA.

Well, readers – can you help Evonne preserve her sanity? Indeed, is there much left to preserve? Why not write to her and find out? Oh, and please don't write in asking us to print your address in HOLLY-GRAMS, as we are not starting a pen-pal service. Evonne's was just an exceptional and highly deserving case. She needs help!

Oy, bit breath,
We of the Cult of Gilbert demand official retribution for the offences piled upon our Lord and Deity, Ramases Niblick the Third, Kerplunk, Kerplunk, Whoops, Where's My Thribble? These offences must be rectified by an immediate apology and a signed photograph for us to vent our anger on. Failure to comply with any of the above will initiate hostilites which will include the now infamous soapy frogs and several pieces of blu-tac. You have been warned, computer!
Richard Major (High Magnus of the Cult of Gilbert) & James Wilson (Priest of the Cult of Gilbert), Grantham.

"Well, I've got two signed photos here, guys. One is of the FIRE EXIT sign in Cargo Hold 475D and the other is of Rimmer's entire collection of TOMORROW IS THE FIRST DAY OF THE REST OF YOUR LIFE self-adhesive (and fully-washable) signs. Which would you prefer?" - Hol.

Dear Holly,
Please tell the smeg head who wrote the book review (issue 5) that there are in fact 7 books in the INCARNATIONS OF IMMORTALITY series, not 6. The last book is about God and it has been out for over a year, so there are no excuses. The only way he or she will be forgiven is if you print a large nude photo of the male members (no pun intended) of the cast.
Elizabeth Anetts, Birmingham.

"Are you sure you won't settle for a photo of the FIRE EXIT sign in Cargo Hold 475D, Elizabeth? There's no clothes in it, honest." – Hol.

Dear Dwarfers,
Looking back at the credits listed inside the front cover of a previous issue of RD, to find out who was...well, 'responsible' is the word I'm looking for, I found a heartening little snippet to the effect that back issues were available. Great, I thought – a chance to pick up a copy of issue No.1, which could not be had in these parts for love, money nor a fist-fight, but alas this offer has not been made in any subsequent editions. What's happened? Have they all been bought? Have you decided to keep them for yourselves? Were they destroyed during a revolutionary experiment in the production of curry-flavoured lager?
I enclose a cheque in the hope that somewhere lurks a copy of issue 1 which you could send to me. If not, perhaps I could pop round and read a copy over someone's shoulder? Or someone could phone me and describe it in detail? Before they confiscate my pen and return the crayon, I should just like to express my shock and distress at your decision to award Red Dwarf V T-shirts as prizes in your latest competition. Obviously you have not worn one as long as I have (several people have asked me if it's a tattoo) and fail to appreciate the catastrophic conseqeunces: every time you eat a hob-nob, the crumbs fall on Rimmer's head. Nobody else's, just Rimmer's. Is this fair? Is this right? Isn't it bad enough being dead without having to endure a faceful of comestibles? In my opinion the designers are well past the last turn-off before Smacked Leg City.
Tracey Brennan (IQ 0.333 recurring), Preston.

Ah, a tragic but all too familiar story of a person whose life has been ruined by not having our first issue. Biscuit crumbs on your T-shirt is only the first of the awful symptoms I'm afraid. Sadly, Tracey, there is no cure for your ailments. We have indeed run out of back issues of our first two issues. Subsequent editions can be purchased from us at £2 each (incl. p+p) – all cheques payable to FLEETWAY EDITIONS and envelopes clearly marked RED

HOLLY-GRAMS

DWARF BACK ISSUES please.

Dear Red Dwarf Magazine,
I was recently looking at the viewing figures of Red Dwarf V. Every single episode was among BBC2's top 5 programmes and the last episode, BACK TO REALITY, exceeded 6.5 million viewers. With the massive popularity of the show, wouldn't it be better to screen Red Dwarf on BBC1, where it would receive more exposure, especially around early evening? I feel that giving it this slot at peak viewing time, Red Dwarf could topple any ITV programme.
Michael Snowdon, Billingham.

It might even topple the BBC's own (SWITCH TO IRONY MODE:) "wonderful new supersoap", ELDORADO. Just think what Red Dwarf could do with their £10 million budget! If you agree with Michael, write in to the BBC now and tell them what you think.

Dear Posse,
Although Red Dwarf is the best thing since Michelle Pfeiffer, I have noticed two flaws in the writing of the series:
1. I feel that in MELTDOWN, Hitler should have shot Lister straight away, especially after Lister made such insulting comments to his face in TIMESLIDES.
2. If Rimmer was born on the planet Io, why in TERRORFORM did he ask to be taken to the British Embassy Anyway, two tiny mistakes in 5 years ain't bad, is it?
Glenn Miller, Sheppey.

1. That was a waxdroid Hitler in MELTDOWN, Glenn. It could hardly be expected to remember Lister's insults, which were hurled at the genuine article in TIMESLIDES.
2. Rimmer was brought up in a British colony on Io (a moon, not a planet, by the way), so this seems a natural enough cry for a half-crazed hologram being menaced by his own self-loathing!

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions Limited
Egmont House
25-31 Tavistock Place
London WC1.

Dear Red Dwarf Magazine,
Please tell me why you allow immature twonks like 'Nutter Nairne' (RD May) to have their pathetic "look at me, I can swear!" letters published in such a brilliant magazine? Surely it can only serve to lower the tone to that of a limbo-dancing pygmy! It's quite obvious to this reader that anyone beginning a letter with the word "Yo!" is deeply sad and pathetic and shouldn't be watching Red Dwarf as it must be way past their bedtime! Anyway, the mag's fab, keep up the good work!
Yours with a pinkle, squermie, plip, plop, plip,
S Ralphson, Market Harborough.
(P.S. Does anyone know where I can get a portable walrus polishing set?... Just a thought.)

Thanks for your letter, S. It's good to get a mature and intelligent contribution for a change. So pinkle, squermie, plip, plop, plip to you, too and have you tried a chamois leather?

Free Budgies?

Actually, no. You must have misheard Tharg saying that he's giving away free Judge Dredd *badges* with every copy of THE COMPLETE JUDGE DREDD monthly. After all, what would be the use of a FREE GIFT that flies away if you leave the window open?

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